THE HEROINE ADDICT

No. 7

THE HEROINE ADDICT #7, October, 1975. Published bimonthly by The Adventure Heroines Publishing Association, the production division of The Comics Heroines Fan Club. Contents copyright (c) 1975 by Albert Tanner unless otherwise indicated. The artwork includes original illustrations of characters copyrighted by National Periodical Publications, Marvel Comics Group, and Charlton Publications. The views expressed by THA contributors do not necessarily represent attitudes or policies of the publishing organization. All material submitted for potential publication becomes the publisher's property unless otherwise arranged by mutual agreement. Prices of separate issues may vary.

Except where otherwise stated, all correspondence should be mailed to:

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MEMBERSHIP AND SUBSCRIPTIONS

Subscribing members of The Comics Heroines Fan Club receive all material published by the AHPA, including our fiction magazine *THE ADVENTURESS* and other special publications, at club rates as announced.

CHFC publishing, mailing, and operating costs are met by members' dues/subscription payments, minimal charges to advertisers, and the mail-auction sale of original artwork. Each member's account is being charged $1.00 for this THA issue. (Members in Great Britain are charged extra for overseas air mail postage.) Non-members may order a copy for $1.25 without subscribing; but to become a subscribing member, you need only send an initial dues payment of $3.00 or more. All checks *must* be made *payable* to A.S. TURNER.

CONTRIBUTIONS

Most of our material is produced on an assignment basis by AHPA staff artists and writers, but we are always glad to receive inquiries and samples from other potential contributors. If you have something you'd like to offer, let me hear from you. I'll try to respond quickly with an evaluation of your samples or ideas and also, if appropriate, a mimeographed summary of our publishing requirements, policies, etc.

Naturally we cannot guarantee to publish any unsolicited material, and we can not return contributions unless they are accompanied by self-addressed, stamped return envelopes of sufficient size. -A.T.

IMPORTANT NOTICE

If "PAYMENT NOW DUE" has been stamped on your THA envelope, you have a balance of less than $2.00 in your CHFC dues/subscription account. To avoid interuption in receiving all new material which we will be mailing, send a dues payment of at least $3 now with a check made payable to A.S. Turner.

Note that most members prefer to send more than the minimum $3, thus having to pay dues less frequently. We keep an individual record of your account and will notify you when future payments become due. We cannot afford to mail you extra reminders: don't postpone renewing your account!

THE ADVENTURE HEROINES PUBLISHING ASSOCIATION

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Department Editors:

Dwayne Best — *Chris Padovano*
Ted Delorme — *Robert Rodi*
Scott Gibson — *Carol Strickland*
Kirk Hastings — *Jeff Thompson*
Tom Luth — *Mercy Van Vlack*

Other Staff Artists:

Alex Bialy — *Scott Taylor*
Tom o'Reilly — *Frank Travellin, Jr.*

Business Manager: A.S. *Turner*
Publicity: *Mercy Van Vlack*

ILLUSTRATIONS IN THIS ISSUE:

Alex Bialy: page 12
Ted Delorme: pages 18, 19
Kirk Hastings: pages 2↑, 4, 5, 6, 20-21, 28, 29
Larry Heller: page 9
Tom Luth: pages 14→, 15, 16, 24
Tom O'Reilly: page 2↓
Chris Padovano: page 8
Michael Price: 39[1]
Bob Rodi: *cover*; pages 13, 22, 23
Carol Strickland: pages 2←, 3, 30, 31, 34, 35, 36, 37[3], 39[2]
Scott Taylor: pages 25, 37[3]
Mercy Van Vlack: pages 7, 10, 11, 14←, 26

[1]*pencilling* [2]*inking* [3]*collaborating*

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THA #1: 20 pages, 75¢
THA #2 - #6: 36 or 40 pages, $1 ea.
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→ Ads will be reduced in size by 15 per cent when printed.

STAR TREK HEROINES

BY KIRK HASTINGS

PART I --- "Star Trek Regulars"

"Man will not only endure, he will prevail."
--- WILLIAM FAULKNER, on acceptance of the Nobel Prize for Literature

On September 8, 1966, an imaginative, optimistic glimpse of the far-flung future of man found its way onto a medium usually reserved for such trite, unrealistic fare generally known as "situation comedies", "game shows", "talk shows", etc. That fleeting glimpse lasted for three years; less than it should have, more than was expected.

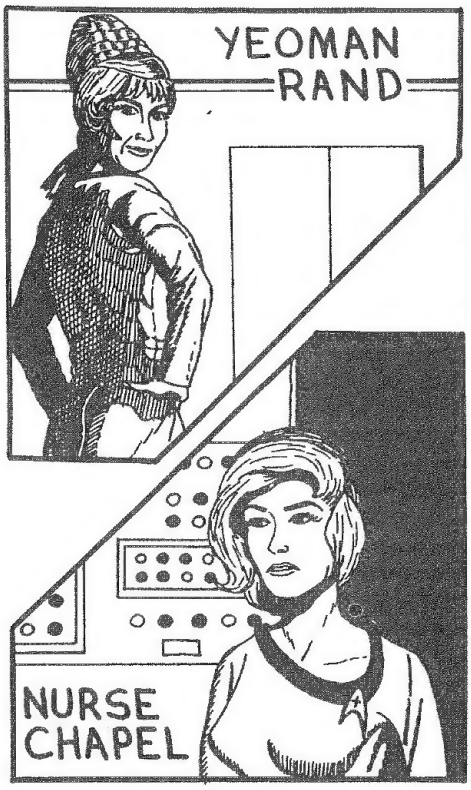
That mind-expanding glimpse of what could be was called STAR TREK, and it dealt with the galactic voyages of the mammoth starship USS ENTERPRISE, and the drama and adventure that unfolded as its crew of 430 men and women met and experienced such varied problems as a 17-year-old adolescent who acquired the strange psionic powers of an alien race; an intergalactic pirate and his three stunning women companions; and a time portal that could transport anyone into any past age.

One of the many unique aspects of STAR TREK was its optimistic view of integration in the future, where not only men and women but different races and yes, alien beings too, were depicted as working and living together in complete cooperation and equality. With such a view it is expected that women characters would play a large part in the series concept; an expectation which proves to be quite true.

One of the most important female characters ever to appear in STAR TREK was featured in the original pilot film for the series titled "The Cage" (later redubbed "The Menagerie"); the ironic part of it is this was the only episode she was to appear in. Nevertheless her importance is duly justified. Known only by the name "Number One" she was the stoic, attractive second-in-command of the mighty starship, outranked only by the ship's Captain, Christopher Pike (played by Jeffrey Hunter). Played by Majel

Barrett (later to be recast as Nurse Christine Chapel) Number One also served as the ENTERPRISE's helmswoman, a role she commanded with utmost efficiency and dedication. An interesting sidenote on the character is that her original conception was that she was to be played as a very intelligent woman with a logical turn of mind, while Spock (the ship's Vulcan Science Officer, played by Leonard Nimoy) was to be portrayed as fairly "normal" as far as emotions go. But NBC, who eventually bought the show, balked at the idea of a woman being the second-in-command of ANYTHING, especially an intelligent, non-emotional one. (Women's Liberation was pretty much unheard of around 1965-66; aside from Mrs. Emma Peel of THE AVENGERS most TV women of the time were idiotic, flagrantly emotional housewives and the like.) So, when STAR TREK was later recast for airing Number One was shelved from the series entirely, and her interesting non-emotional qualities transferred to Mr. Spock. There is no doubt that this heightened the depth of the character of Spock considerably, making him one of the most fascinating supporting characters ever seen on television, but it is indeed a shame that we saw no more of Number One, an equally fascinating character in her own right.

Another female co-star of STAR TREK was Lt. Uhura, the black Communications Officer of the ENTERPRISE, played by Nichelle Nichols. Uhura, originally from the United Federation of Africa on Earth (her name, in Swahili, means "Freedom"), was the character intended as a replacement for the departed Number One, even though the similarities between the two women were only minor. Uhura shared Number One's qualities of being highly intelligent and efficient at her job, and she was also a somewhat quiet, reserved woman. But she was by no means unemotional. While not the "flagrantly emotional" type I described earlier, she nevertheless was well aware of her quality for being sensitive and responsive to other people. Unlike most of her contemporary TV counterparts she lived her role of a caring, sensitive woman with grace and dignity. She also possessed a considerable talent for singing, which she did more than once during the run of the series, to the delight of her fellow crew members and the TV audience. It's reported by Gene Roddenberry (creator of STAR TREK and producer of the upcoming movie) that Uhura's role in the feature film, estimated to be released sometime around Easter of 1976, will be expanded somewhat from that of the TV series, and that she will be promoted from a lieutenant to Captain



of Communications. (NOTE: The Nichelle Nichols International Fan Club, which concentrates largely on her role as Lt. Uhura and publishes a fanzine called "Furaha" (Swahili for "Joy") can be reached at: NNFC, 1/co Virginia Walker, P.O. Box 1701, Bedford, Mass., 01730. For information enclose a SSAE with your inquiry.)

Another of the females aboard the ENTERPRISE deserving of a mention (if only for the fact that she was a regular in the show's first season) is Yeoman Janice Rand, played by Grace Lee Whitney. Originally intended as a "love interest" for Captain Kirk (who succeeded Captain Pike as commander of the ENTERPRISE; played by William Shatner) she later disappeared from the show after, it was explained, "she transferred out when she became convinced that the ENTERPRISE was the only woman in Kirk's life". Actually, Miss Whitney left the show because she wanted to go on to "bigger and better things". It's still questionable as to whether she achieved her goal or not. Yeoman Rand was not sorely missed, as she added little to the show's format; however, it is rumored that she will return again in the new feature-length STAR TREK movie now being negotiated.

The remaining regular female character in STAR TREK was Nurse Christine Chapel, mentioned earlier as the role created by Majel Barrett after her previous role, Number One, was abandoned. She was a Research Biologist who signed aboard the ENTERPRISE to search for her long-lost husband Dr. Roger Corby. After he was found to be dead she started to develop an affection for Mr. Spock; a futile situation, at best, owing to Spock's non-emotional temperament and the fact that Vulcans can only choose their mates from their own kind every seven years.

* * *

Besides the four women mentioned above, there were many other heroic female individuals that came into contact with the crew of the ENTERPRISE during its five-year mission; many of them far too fascinating and attractive to be omitted from this article. Therefore next issue I will continue this article with Part II, dealing with the many female guest-stars to appear in the series. Women like Losira, the sad-eyed siren of Kalanda; Dr. Elizabeth Dehner, who dared to oppose a fellow crewman affected by strange and powerful forces; and "Gem", the haunting young girl from Minara, selected to insure survival for her and her race.

CLUB NEWS!

And Other Pertinent Points →→→ by Al Tanner, editor

Hello again out there in CHFC-land! I have some bad news and some good news for you. Fortunately, most of it is very good, but let's get the bad news out of the way first. Beginning probably with #9, THA is going to become a quarterly publication rather than a bimonthly one. After that certain issues may be somewhat longer - and if so, they'll necessarily be priced a bit higher - but you'll receive THA just four times a year.

The reason for this change is not a lack of available material, nor is it any lack of acceptance by our subscribers. I have had no trouble rounding up just as much worthy material as I could afford to publish, and no staff member or other subscriber has ever even suggested, much less recommended, that we should publish less frequently. It's simply a matter of time priorities. I am no longer going to devote as much of my time to the production of THA issues as I have been doing.

Now before you start saying, "Ah! It's the same old story we get from *all* the fanzine editors!" I'll start on the *good* news. I expect to publish THE ADVENTURESS on a *regular quarterly* basis also! This means you'll be getting *eight* full-scale AHPA publications regularly each year in addition to some Fabulous Fems poster sets and various special zines. So you subscribers will be receiving even *more* material from us than you did during our first year of operation. How's *that* for living up to our promise!

Moreover, I will be taking a good look at the possibilities of offering some more-specialized material on an optional-order basis. Such material would be created for readers who have a special interest in certain specific areas not necessarily shared by all comics heroines fans. It would not be mailed to all of our subscribers, but would be offered, through announcements in THA and/or TA, to those who were interested. Watch future issues of THA for further news in this regard.

By the way, even our staff members are getting the above news for the first time here although I usually tip them off in advance regarding my plans and ideas, using my mimeographed monthly staff bulletins for the purpose. That comment brings us very nicely to my next point. I am prepared to send copies of these bulletins to a *very limited* number of our regular subscribers if they would like to be added to the staff mailing list. The bulletins are usually two to four pages long and deal with all the "inside stuff" which goes on behind the scenes as we plan and generate our publications and carry out the other aspects of the AHPA operation, along with my own editorial comments, suggestions, job assignments for future issues, etc. and general club news which may or may not later appear in THA itself. (I'm sorry, but there are no illos in the bulletins.)

If you would like to have this extra inside view into the workings of the AHPA, you are welcome to apply, although remember that I will extend this service to no more than six or eight people. Since the main purpose of the plan is to help offset the costs of the bulletins, I will charge each of these people's account with a donation of 10¢ per page plus the cost of first class postage for each copy he or she receives. Please do not even consider applying if these charges would create any hardship for you.

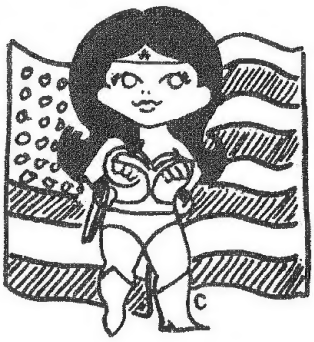
According to my mail, our first issue of THE ADVENTURESS has been well received as a sister publication to THA. It looks as if both zines will

occupy permanent niches in the world of fandom despite the inevitable changes in leadership and staff membership which will certainly occur over a period of time. Such permanency, independent of the individuals involved, has of course been our basic objective. Someday perhaps a new generation of CHFC members will look through the staff listing in yellowing collectors' copies of THA #7 and muse, "I wonder who *those* people were."

I've received some very interesting critical comment on TA #1 from our readers. (See the lettercol in this issue for some examples.) That's exactly what I asked for, and I hope many of you will continue to express your views. Each of the four stories drew its share of attention and thoughtful comment, and I presume some of you have written not only to me, but also directly to the individual authors and artists involved. (By the way, Chris Padovano's address is 48 Embroidery Street, Sayreville, N.J. 08872. I believe the addresses of all the other TA #1 contributors have appeared in recent THA issues.) Naturally we'll all try to take your preferences into consideration although it's obvious that we can't even hope to please everybody in every respect.

I can't resist taking a paragraph here to thank those of you who have enthusiastically welcomed my own new characters, Shamrock, Pixie, Lasso Lass and the rest, into the realm of adventure fiction. Needless to say, I share your fondness for the Donovan sisters in particular - every author develops an affinity for his protagonists - and I sincerely appreciate both your compliments and your suggestions....Don't worry, you'll be meeting them again, in the pages of TA and perhaps elsewhere as well.

We've heard nothing recently about ABC's plans to air the new WONDER WOMAN TV movie, but we still assume it will be shown sometime this fall. When it is, I hope you'll all get actively involved in the CHFC's campaign to bring about a full-fledged Wonder Woman *series* on network television. Write to the studio, expressing your full support of both the pilot film (even if it isn't *completely* to your liking) and the idea of producing a prime-time series. We're not looking for a kiddie series in the ISIS vein of course, but for something which would be more meaningful and, if possible, based pretty directly on the established WW mythos.



The address to use is: ABC-TV, 4151 Prospect Avenue, Hollywood, Calif. 90028. I'd suggest you minimize any negative reactions you may have concerning the pilot movie and instead stress your positive interest in the basic concept. After all, we want to convince ABC that a WW series *would be* successful, not give them reason to believe it would be *unpopular*.

Incidentally, TV actresses have been tested for the lead role in a proposed WW series. We can only assume that such a move means the project is being given at least fairly serious consideration, so don't think that our cause is a hopeless one by any means!

It's a shame about ISIS isn't it. Well, let's hope the pablum set enjoys what CBS has decided to dish up on Saturday mornings. I had held some hope that this might be an "action-adventure" series, but if that's what CBS calls ISIS, then I don't think much of their dictionary. I like the Isis costume, and what's-her-name fills both it and the role itself adequately; but beyond that, I don't see where the show either will or should receive any real support from the CHFC. What do *you* think?

As for the Angela Bowie BLACK WIDOW movie, I've read and heard totally mixed reactions from fandom. Personally, I'm skeptical, but I'll reserve my opinion until I've seen the film itself.

I'm continuing to hear from new artists who are interested in our AHPA enterprise. (That's Larry Heller's action illo at the right.) Many of you have said that you like our policy of presenting samples of new artists' work in THA , and I'll continue to do that when possible. Please realize, however, that the demands of our publishing schedule and system are such that it is now difficult, from a purely practical standpoint, to work new contributors in on any kind of a regular basis. Most of our artwork must be done on an assignment basis, and I must work primarily with our regular staff members because they know our expectations and technical requirements and can be counted upon to produce illos accordingly.

As for new additions to the AHPA staff itself, there are no openings at present except for experienced artists who are ready and able to handle the illustrating of strips and prose stories for THE ADVENTURESS.

I don't mean, of course, to discourage other new artists from contacting me. I'm always glad to hear from them, and I have what amounts to a waiting list for spots on the staff as they open up in the future. Our art portfolios and other special projects can offer opportunities also for the publication of illos by non-staff members. So I think all interested and capable artists will still find it well worthwhile to get in touch with me, and I hope they will. It's just that I think it's fair and logical that I offer the above explanation of the situation as it now exists.

Our CHFC overseas membership is beginning to develop nicely, thanks primarily to the efforts of Martin Lock. He publishes one fanzine in England and writes regularly for several others, and he's agreed to act as our representative over there (our "British Agent" as he refers to it). He's already engineered an extensive (and extremely favorable) review of THA #5 in Britain's major comics newszine, COMIC MEDIA NEWS, and I'm sure he'll be doing still more to promote our cause through the British Isles. By the way, Martin has submitted a terrific article on Modesty Blaise which you'll be seeing, as illustrated by Mercy and laid out by Strick, in THA #8!

An overseas membership involves such complications as international money orders and a necessary extra charge for overseas air mail postage, but the advantages to everyone concerned should certainly make these well worthwhile. Our friends over there will be hearing from America through our AHPA publications and perhaps through individual CHFC pen-pals as well. We'll look forward to getting letters - and maybe even articles and artwork in some cases - in return from comics-heroine fans in England, Scotland, Wales, and (no, Pixie, I'm not forgetting) Ireland. On the basis of the fascinating letters I've received so far from our new members in the U.K., I personally am all for an international CHFC!

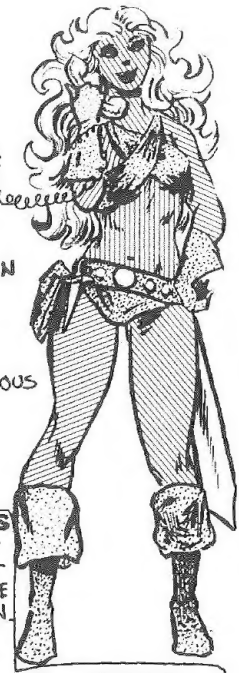
In our second art auction (of artwork published in THA #3 and #4), we ended up selling 62 original inked illos for a total of $111.50. In the third auction (of illos from THA #5 and #6), we sold 38 original illos for a total of $92.70, with no bids being received for the other illos listed. If, as I suspect is true, some of you have "not bothered"[Continued on page 37.]

Heroine Hotline

IF YOU'VE READ ANY DC COMICS LATELY, YOU'LL HAVE NOTICED THIS GAL IN THE CENTERFOLD The **SHAZAM-ISIS HOUR!** LIVE ACTION THIS FALL ON CBS! A SATURDAY TELEVISION *SUPER-HEROINE* **THIS I GOTTA SEE!**

DID YOU KNOW THERE ARE CURRENTLY **102**+plus+**HEROINES** IN The COMICS?! THIS COLUMN IS DESIGNED TO ALERT YOU TO VARIOUS APPEARANCES OF THE FIGHTING FEMMES! *COMMENTS, NEWS, ETC GOES TO* Mercy Van Vlack * 1939 Township Line Rd * RD #3 * Norristown * Pa * 19401

THORJAH! A REALLY GOOD NEW SERIES ON **THE AMAZON OF BARSOOM**, WHO, UPON HATCHING, FELLS A HUGE CARNIVOROUS LIZARD! IN **TARZAN FAMILY** #60 (D)



ACTION #452 (D) **BLACK CANARY** AND HER PAL OLIVER DO ANOTHER 5 PAGE ADVENTURE IN A NUCLEAR BLACK-MAIL THREAT, WHICH IS A WARM-UP FOR...

The JOKER #4 (D) WHERE DINAH (**BLACK CANARY**) LANCE IS WOOED BY THE GREEN-HAIRED LOONEY. BUT SHE GETS HER "KICKS"!

The DEFENDERS #29 (M) **VALKYRIE** & TEAM-MATES FIGHT THE BIG GREEN MEN. *FOR MORE OF The BLUE-CLAD BLONDE, SEE...*

The MIGHTY AVENGERS! MARVEL TREASURY EDITION #7 (O). *The* **LADY LIBERATORS! VAL** (The Enchantress) & **MEDUSA, BLACK WIDOW, WASP, & SCARLET WITCH.** ALSO: The **WASP'S** WEDDING!

SUPERMAN FAMILY #173 (D) BRINGS **SARNA** THE SABOTEUR of KANDOR AGAINST JIMMY OLSEN, WHILE **LOIS LANE & LANA LANG** BECOME "BUG BELLES TO SAVE SUPERMAN FROM **VELVET O'MARA!** ALSO REPRINTED, A "**SUPERGIRL** MARRIES VILLAIN" FARCE.

FANTASTIC FOUR #164 (M) A TEST of **SUE RICHARDS'** (**INVISIBLE GIRL**) POWERS! **ALICIA** AS FRANKLIN-SITTER

AMAZING ADVENTURES #33(M) A FILL-IN FROM THE USUAL QUALITY, **KARMILLA** IN ALL of **FOUR** PANELS!? BAH!

BATMAN FAMILY #2 (D) REPRINTS THE FIRST **BATGIRL**/ROBIN TEAM-UP AS "**BABS**" SETS OUT TO SAVE BATMAN'S LIFE, AND "BREAK-UP *The DYNAMIC DUO!*" PLUS, A 1961 PORTRAIT of **The BATMAN FAMILY** WITH **BATWOMAN & BAT-GIRL!**

FROM MACHISMO MARVELS

STICKERS! MARVEL MAKES 'EM! **BUT**, OUT of 40 HEROES, *THERE ARE ONLY* **3** *HEROINES!* (**BLACK WIDOW, MEDUSA, VALKYRIE**) & A MUMMY, AND DRACULA VICTIM!

DID YOU EXPECT

BUT... WHAT

AN ORIGIN FOR **RED SONJA?** YOU MIGHT PICK UP **KULL & the BARBARIANS** #3(M,B) BUT I'D MUCH RATHER READ

MARVEL FEATURE PRESENTS-RED SONJA #1 WHERE TWO ADVENTURES of THE EXPLOSIVE **SHE-DEVIL** ARE DANGEROUSLY DEPICTED!

WONDER WOMAN #220 (D) the ATOM & HIS ENEMY CHRONOS HEAD FOR NEW YORK, WHERE **WONDER WOMAN** BATTLES TO SAVE TIME WHILE HOLDING UP HER ROBOT PLANE IN MID AIR WITH ONE HAND!

BEOWULF #4 (D) HERALDS MORE ADVENTURES of **MANZEE** the FIGHTING AMAZON, AND BEOWULF'S BAND AGAINST DRACULA!

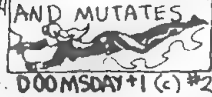
WONDER WOMAN #204 #205 #206 #207 #208 #209 #210 #211 #212 #213 #214 #215 #216 #217 #218 #219 #220 #221 #222 #223 #224 #225 #226 #227 #228 #229 #230 #231 #232 #233 #234 #235 #236 #237 #238 #239 #240 #241 #242 #243 #244 #245 #246 #247 #248 #249 #250 #251 #252 #253 #254 #255 #256 #257 #258 #259 #260 #261 #262 #263 #264 #265 #266 #267 #268 #269 #270 #271 #272 #273 #274 #275 #276 #277 #278 #279 #280 #281 #282 #283 #284 #285 #286 #287 #288 #289 #290 #291 #292 #293 #294 #295 #296 #297 #298 #299 #300 #301 #302 #303 #304 #305 #306 #307 #308 #309 #310 #311 #312 #313 #314 #315 #316 #317 #318 #319 #320 #321 #322 #323 #324 #325 #326 #327 #328 #329 #330 #331 #332 #333 #334 #335 #336 #337 #338 #339 #340 #341 #342 #343 #344 #345 #346 #347 #348 #349 #350 #351 #352 #353 #354 #355 #356 #357 #358 #359 #360 #361 #362 #363 #364 #365 #366 #367 #368 #369 #370 #371 #372 #373 #374 #375 #376 #377 #378 #379 #380 #381 #382 #383 #384 #385 #386 #387 #388 #389 #390 #391 #392 #393 #394 #395 #396 #397 #398 #399 #400 #401 #402 #403 #404 #405 #406 #407 #408 #409 #410 #411 #412 #413 #414 #415 #416 #417 #418 #419 #420 #421 #422 #423 #424 #425 #426 #427 #428 #429 #430 #431 #432 #433 #434 #435 #436 #437 #438 #439 #440 #441 #442 #443 #444 #445 #446 #447 #448 #449 #450 #451 #452 #453 #454 #455 #456 #457 #458 #459 #460 #461 #462 #463 #464 #465 #466 #467 #468 #469 #470 #471 #472 #473 #474 #475 #476 #477 #478 #479 #480 #481 #482 #483 #484 #485 #486 #487 #488 #489 #490 #491 #492 #493 #494 #495 #496 #497 #498 #499 #500 #501 #502 #503 #504 #505 #506 #507 #508 #509 #510 #511 #512 #513 #514 #515 #516 #517 #518 #519 #520 #521 #522 #523 #524 #525 #526 #527 #528 #529 #530 #531 #532 #533 #534 #535 #536 #537 #538 #539 #540 #541 #542 #543 #544 #545 #546 #547 #548 #549 #550 #551 #552 #553 #554 #555 #556 #557 #558 #559 #560 #561 #562 #563 #564 #565 #566 #567 #568 #569 #570 #571 #572 #573 #574 #575 #576 #577 #578 #579 #580 #581 #582 #583 #584 #585 #586 #587 #588 #589 #590 #591 #592 #593 #594 #595 #596 #597 #598 #599 #600 #601 #602 #603 #604 #605 #606 #607 #608 #609 #610 #611 #612 #613 #614 #615 #616 #617 #618 #619 #620 #621 #622 #623 #624 #625 #626 #627 #628 #629 #630 #631 #632 #633 #634 #635 #636 #637 #638 #639 #640 #641 #642 #643 #644 #645 #646 #647 #648 #649 #650 #651 #652 #653 #654 #655 #656 #657 #658 #659 #660 #661 #662 #663 #664 #665 #666 #667 #668 #669 #670 #671 #672 #673 #674 #675 #676 #677 #678 #679 #680 #681 #682 #683 #684 #685 #686 #687 #688 #689 #690 #691 #692 #693 #694 #695 #696 #697 #698 #699 #700 #701 #702 #703 #704 #705 #706 #707 #708 #709 #710 #711 #712 #713 #714 #715 #716 #717 #718 #719 #720 #721 #722 #723 #724 #725 #726 #727 #728 #729 #730 #731 #732 #733 #734 #735 #736 #737 #738 #739 #740 #741 #742 #743 #744 #745 #746 #747 #748 #749 #750 #751 #752 #753 #754 #755 #756 #757 #758 #759 #760 #761 #762 #763 #764 #765 #766 #767 #768 #769 #770 #771 #772 #773 #774 #775 #776 #777 #778 #779 #780 #781 #782 #783 #784 #785 #786 #787 #788 #789 #790 #791 #792 #793 #794 #795 #796 #797 #798 #799 #800 #801 #802 #803 #804 #805 #806 #807 #808 #809 #810 #811 #812 #813 #814 #815 #816 #817 #818 #819 #820 #821 #822 #823 #824 #825 #826 #827 #828 #829 #830 #831 #832 #833 #834 #835 #836 #837 #838 #839 #840 #841 #842 #843 #844 #845 #846 #847 #848 #849 #850 #851 #852 #853 #854 #855 #856 #857 #858 #859 #860 #861 #862 #863 #864 #865 #866 #867 #868 #869 #870 #871 #872 #873 #874 #875 #876 #877 #878 #879 #880 #881 #882 #883 #884 #885 #886 #887 #888 #889 #890 #891 #892 #893 #894 #895 #896 #897 #898 #899 #900 #901 #902 #903 #904 #905 #906 #907 #908 #909 #910 #911 #912 #913 #914 #915 #916 #917 #918 #919 #920 #921 #922 #923 #924 #925 #926 #927 #928 #929 #930 #931 #932 #933 #934 #935 #936 #937 #938 #939 #940 #941 #942 #943 #944 #945 #946 #947 #948 #949 #950 #951 #952 #953 #954 #955 #956 #957 #958 #959 #960 #961 #962 #963 #964 #965 #966 #967 #968 #969 #970 #971 #972 #973 #974 #975 #976 #977 #978 #979 #980 #981 #982 #983 #984 #985 #986 #987 #988 #989 #990 #991 #992 #993 #994 #995 #996 #997 #998 #999 #1000

Comics -KEY-

G-Gold Key	B-Black & White Mag
M-Marvel	N-Warren
D-(DC)	O-oversize Edition
C-Charlton	

DR. STRANGE #10 (M) CLEA FLIPS DR. STRANGE'S CAPE OVER HIS FACE. THIS GAL IS SUCH A POOR EXCUSE FOR A HEROINE, I'M GOING ON TO...

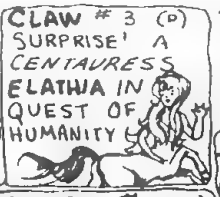
THE CHAMPIONS #1 (M) BLACK WIDOW FINDS A NEW HOME WITH VENUS AGAINST HARPIES, AMAZONS, AND MUTATES.



MASTER of KUNG FU #34 (M) MARTIAL ARTS MASTER LEIKO STRIKES!

TOR #4 (D) A MILLION YEARS AGO.... AMAZONS!

CLAW #3 (D) SURPRISE! A CENTAURESS ELATHIA IN QUEST OF HUMANITY



TRAGG & the SKY GODS #1 (D) LORN, The MISSING LINK LADY? AND KEERA, A NASTY "SKY GOD"

The INHUMANS #1 (M) MEDUSA AND The ROYAL FAMILY ATTACKED BY A LIVING BOMB!

MARVEL SPOTLIGHT 24 The SON of SATAN DOOMS the DEVIL'S DAUGHTER - SATANA! WHO RETURNS TO ATTACK KTHARA, MOTHER of DEMONS ALONE!

DOOMSDAY+1 (C) #2 WHERE THERE ARE TWO FIGHTING SHE'S JILL MALDEN AND IKEI YASHIDA VS ENEMY ROBOTS DETERMINED TO KILL The LAST 4 PEOPLE ON A LIFELESS EARTH.

AVENGERS #141 (M) EVER HEAR OF LADY LARK? WELL, SHE HAS THIS SONIC SCREAM, AND A CERTAIN RESEMBLANCE TO BLACK CA... AND BATTLES PAT BAXTER AND The SCARLET WITCH WITH The SQUADRON SINISTER. ALSO - MOON DRAGON IN EXCITING ACTION!

WEREWOLF BY NIGHT #35 (M) DEATH of a HEROINE! TOPAZ IS GONE, AND THE WEREWOLF AT BAY.

SUPERNATURAL THRILLERS #15 (M) FAREWELL TO ZEPHYR IN HER LAST ADVENTURE WITH the MUMMY

VENGEANCE SQUAD #2 (C) CANDY ORR, EX-POLICE OFFICER, AND TWO VIGILANTE GUYS FOIL A KIDNAPPING.

KAMANDI #35 (D) WE LEARN A BIT MORE ABOUT The POWERS of The ALIEN FIREBALL, PRETTY PYRA!

YANG #9 (C) WITHOUT YIN!? WE MEET SOME "CATS" WHO HOWL AS YANG TEACHES A GROUP of CAPTURED WOMEN KUNG-FU FOR FREEDOM.

The GREAT GAZOO #13 (C) FLAME SPARKLE, the SPACE GIRL EXPLORER, VISITS the AMUSEMENT PARK PLANET!

CONAN #56 (M) TARA the ACROBAT STILL TRAVELS WITH CONAN AND CREW. THIS TIME AGAINST A BEWITCHED TOWER.

X-MEN #95 (M) PITS STORM AGAINST DRAGONFLY IN A MOUNTAIN of MACHINES.

GIANT SIZE FANTASTIC FOUR #6 (M) REPRINTING A RUN-DOWN ON The SKILLS of THE INVISIBLE GIRL, AND The BIRTH of SUE RICHARDS' SON - WITH ASSIST FROM The INHUMAN CRYSTAL AND THE F.F.

STAR TREK #32 (C) GERMAL - COMMANDER IN CHIEF of The YERBA SLAVES DIES TO FREE HER RACE

MARVEL TRIPLE ACTION #26 The VILLAIN FALLS FOR The WASP & IMPRISONS the AVENGERS.

SUPERBOY & the LEGION of SUPER-HEROES #212 (D) SATURN GIRL, PHANTOM GIRL, SHRINKING VIOLET AND CHUMS FACE PEOPLE FROM THEIR RESPECTIVE PLANETS WITH SIMILAR POWERS! ESPER LASS & CALORIE QUEEN ARE AMONG THE CHALLENGERS. The BACK-UP STORY TEAMS NIGHT GIRL AND SHADOW LASS!

SPIDEY SUPER-STORIES #13 (M) The CAT RETURNS WITH SPIDEY & the FALCON TO CAGE KRAVEN!

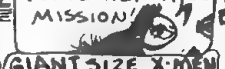
JUSTICE LEAGUE of AMERICA #124 (D) BLACK CANARY KILLS the HUNTRESS... OR WAS SHE the EARTH II WONDER WOMAN? ONLY THAT ARCH FIEND CARY BATES KNOWS FOR SURE! and LIMITED COLLECTOR'S EDITION #41 (D) the SUPER FRIENDS! WONDER WOMAN, BLACK CANARY, MERA, BATGIRL, SUPERGIRL, ZATANNA and HAWKGIRL - the JLAdies!

ADVENTURE #442 (D) "MERA! GET A HARD-WATER SHELL OVER THAT WHOLE AREA!" SO MUCH FOR AQUAMAN'S WIFE THIS ISSUE...

STALKER #3 (D) SRANI OF THE BURNING ISLE-- OR IS SHE?

TALES of SWORD & SORCERY #12 (C) GRAYLIN FIGHTS AS A WARRIOR TO HALT the "CURSE of The SPIRIT of the FOREST GOD"

WARLOCK #9 (M) GAMORA! The DEADLIEST WOMAN IN The GALAXY REVEALS HER TRUE MISSION!



JOSIE & the PUSSYCATS #85 (Archie) HOW TO FOIL A POOL PUNK!

FIRST ISSUE SPECIAL #8 (D) The WARLORD: TARA the WARRIOR-WOMAN IN A LAND WITHOUT TIME.

SUPER-TEAM FAMILY #1 (D) REPRINTS A TEEN TITANS ADVENTURE WITH WONDER GIRL!

GIANT SIZE X-MEN #2 (M) REPRINTS The MUTANT HUNTING SENTINELS! LORNA DANE, The SCARLET WITCH, AND MARVEL GIRL

The HUMAN TORCH #8 (M) REPRINTS INVISIBLE GIRL AND the F.F. AS PERILOUS PAINTINGS.

JUNGLE ACTION #18 (M) MADAM SLAY, VILLAINESS!

SPACE 1999 #1 (C,B) PROFILES ON DR. HELENA RUSSELL AND CREW

MAD #177 (EC) WONDER WOMAN & LT. PRINCE BY SERGIO ARAGONES VERY FUNNY!

VAMPIRELLA #46 (W) ORIGIN TIME! SEVERAL OTHER ADVENTURES, AND A WERE WOLFESS.

The SAVAGE SWORD of CONAN #8 (M,B) A FLAME STATUE, MEMORIES of RED SONJA AND DEATH. LUHRA the WITCH!

SAVAGE TALES #1 SUPER ANNUAL (M,B) ZALADANE! QUEEN PRIESTESS of GAROKK the SUN-GOD, WHOSE TEMPLE FALLS UPON HER.

MARVEL PREMIERE #26 WITCH CYLLA DOTH CHALLENGES YON HERCULES!

SCARY TALES #2 (C) COUNTESS VON BLUDD - HOSTESS

SUPERMAN #293 (D) HISTORIAN JOANN JAMIE FROM the FUTURE

COMICS: A THREE ISSUE TRYOUT WITH GREEN ARROW AND BLACK CANARY! STAR SAPPHIRE RETURNS WITH SEVERAL ODD VILLAINS IN A NEW DC BOOK! ANGELA DOWIE AS The BLACK WIDOW WITH DARE DEVIL IN A TV (MOVIE?) SERIES!

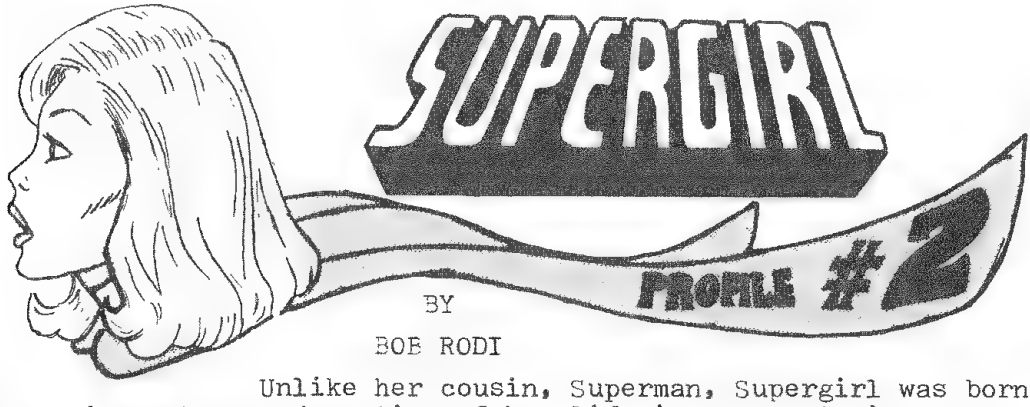
Vault of Villainesses

by Dwayne Best

"Sarya...the Emerald Empress of the planet Vengar...the most wanted female criminal in the history of the universe!" So said the visi-tape which the Science Police loaned to the Legion of Super-Heroes, and I'm almost inclined to believe it. She was certainly the most powerful villainess that the Legion ever encountered, and probably one of the most powerful in the entire DC universe (She never had to contend with Marvel-universe inhabitants like Umar or the Enchantress). She also has the distinction of being the first comics villainess to grace (darken?) the cover of THA, on our last issue. From the description above, she had made quite a career for herself before the Fatal Five were formed, although we know her mainly through her exploits with that group. Since all her defeats at the hands of the Legion (she appeared in ADVENTURE 352,353,365,366,378, and SUPERBOY 198), one can only speculate that she might have been better off if she had remained on her own, since before her alliance with the FF she never encountered the LSH, but then, of course, we would never have encountered her either.

Years ago, she finally found the Emerald Eye of Ekron, for which she had searched for years. This mysterious orb, the only-remaining artifact of a long-dead civilization, possessed nearly-unlimited power which Sarya had completely under her control. Within hours after her discovery, she had made herself Empress of Vengar. There is no record of how long she reigned, but eventually the populace rose up against her and forced her flight from Vengar. She then took to space-piracy, smuggling, murder...anything to raise enough money to hire a mercenary army to overtake her throne. She roamed the universe, allowing no one to stand in her way. When Superboy saved her from being burned at the stake by a backward group of peasants, she saw him not as her savior, to whom she should be grateful,;but rather as a possible ally in her struggle to regain her lost throne. When she then accidentally discovered his weakness to Kryptonite, she thought that nothing could stop her from forcing the Boy of Steel to help her cause. But Tharok, the leader of the Fatal Five, overruled her objections to the deaths of five Legionnaires, including Superboy, by promising to conquer a hundred worlds for her. Her greed was satisfied by this assurance. Later, when the Fatal Five conquered Metropolis, she was ecstatic at the prospect of ruling Earth and having a Legionnairess (Shadow Lass) as her handmaiden. Her pride and greed have caused her defeat nearly every time. The Emerald Eye makes her the second-most powerful member of the Fatal Five (after Validus), but she usually overextends its power in the early stages of the battle. Then, when the heroes are given time to recover, the Eye is left weakened, and the Empress without the Eye is no match for any Legionnaire. She is easily beaten, and only she is to blame.

In closing, let me just point out that the Emerald Eye is probably not related to the power rings of the Green Lantern Corps, as some have suggested. For one thing, the Eye shows a definite weakness to Kryptonite, but not the traditional yellow-weakness of the power rings. Perhaps a semi-sentient Kryptonian life-form?



BY

BOB RODI

Unlike her cousin, Superman, Supergirl was born in, and spent a good portion of her life in, a Kryptonian atmosphere. When Krypton exploded, a large chunk of it flew into space, with a city intact on it. Supergirl was born in this Argo City, and grew up a Kryptonian.

When she came to Earth, she was about eleven years old, and, as a child, easily adapted to Earth's culture.

Culture shock did hit her, however, even harder than it hit Superboy during his adolescence years earlier, because Supergirl still had vivid memories of Krypton. As Linda Lee, an orphan, she soon began to realize that she was different...and, due to Superman's tutoring of her, and his insistence that she keep her powers a secret, she began to realize her importance.

It was at this time that Linda first began to ache for normalcy...a normalcy she had in Argo City, and a normalcy she now wanted back. She accepted her Supergirl self, but bemoaned the fact that she was the only one of her kind. Who could she confide in? Fortunately, at this point, the Legion of Super-Heroes intervened. Supergirl found friends who shared her unique problems...even in a Kryptonian-like future society.

But, Supergirl still wasn't satisfied. Her association with the Legion was, indeed, her longest association with anybody short of Superman...but Supergirl is still a wanderer. Nobody, not even Superman, is a constant in her life. Her men are numerous and her relationships with each have been brief, and intense...Dick Malverne, who was only human, and not enough for her...Jerro the Mer-Boy, whom she gradually outgrew...Brainiac 5, perhaps her only true love, whom she left in the 30th Century when she resigned from the Legion...even Geoff, her old associate at KSF-TV, who helped her conquer her "death-wish," and who, in Supergirl's own words, she "felt closer to than any man." All are in her past now.

The same holds true of her friends. Supergirl has had brief alliances with Wonder Woman, and the permanant partnership that seemed so certain between herself and Batgirl never came about due to each one's loner instincts. Supergirl is probably DC's truest wanderer, next to Green Lantern.

At present, Supergirl, as Linda Danvers, is a student advisor at an experimental school in Florida. She prefers dealing with humanity on a one-to-one basis, rather than the impersonal basis super-heroines use. But there's no doubt... Supergirl will move again.

THE HEROINE REVUE

POLYMER POLLY

by Scott Gibson

Circa '65-'68, comic books were giving birth to super-heroes in such prolific numbers and rapid succession that most of them, both good and bad, were buried in the landslide. Few survived more than a couple of issues, and even fewer are remembered today. Perhaps one of the most non-descript, forgotten of all was a title published by Dell Comics, and titled immodestly, SUPER-HEROES.

SUPER-HEROES #1 was cover-dated January, 1967. At first glance, it appeared to be a not-so-subtle rip-off of Marvel's FANTASTIC FOUR, since the cover proclaimed the birth of a new super-group called the Fab 4. But this wasn't the case.

#1 featured a 31 page story titled "The Origin of the Fab 4," and it was nothing, if not offbeat. "Superfans, meet the mightiest heroes of all time..." invited the caption on the splash page. "First, super-fans, you must accompany us to the Dell Hall of Heroes...where you lovers of muscle and might can go to inspect your favorites." Page 2 saw 4 youngsters touring the Hall of Heroes. After passing statues of some of Dell's heroes (Nulka, and Toka, the Jungle King), the kids came upon a room called the Future Room, featuring four strangely-garbed characters never heard of before. "Yes, superfans...here they are," exclaimed another caption, "the very latest models of super-heroes! Their computer-brains are blank...they have not been activated or programmed...And each is totally different from the others!"

Before each of the four figures was a 'spectator-plate,' which provided a little info on each of the super-doers, listing their capabilities and powers. The first figure, named El, was equipped with laser beams, infra-red and x-rays, plus several other powers, listed as 'et cetera.' The next statue was dubbed Hy, possessing hypersonic abilities which enabled him to shatter even buildings. Then there was Crispy, a cyrogenic android, a "one man cold wave," able to project absolute zero for fantastic distances. Finally, there was Polymer Polly equipped with heat-resistant powers and super-speed. Oddly enough, no one seemed to know where the four statues had come from, or who created them.

From there, the scene shifted to the hideout of a disgruntled "mad scientist," who had created a robot named Enndo-Man. The scientist, discredited by his peers, was out for revenge against humanity. All he needed to bring his robot to "life" was exposure to an atomic pile. Conveniently, Mid City, the location of this adventure, happened to have an atomic power plant, coincidentally located next door to the Dell Hall of Heroes. The scientist, Dr. Luuki, transported his robot to the power plant, where he overcame the superintendant and proceeded to hook Enndo-Man to an atomic reactor and throw the switch.

But as power surged into the robot, it overloaded the circuits, and began playing havoc with all electrical equipment in nearby buildings, including the Hall of Heroes. The four kids, still looking at the Fab 4 exhibit, were caught in the middle of a fierce electrical assault. The light circuits blew out, leaving the room in darkness, as the walls collapsed. As the dust cleared, the

four teens and the android statues lay partially buried in the rubble. For several moments, all was still; then the figure of the android El stirred, and got to its feet. It spoke in the voice of Danny Boyd, one of the boys. "Criminy! That was close! Polly? Are you all right?" he asked, looking at the figure of Polly Wheeler, the teenage girl. But it was the android Polly who answered him. Then the other android figures got to their feet; Crispy now occupied by the mind of the teen Reb Ogelvie, and Hy, now holding Tom Dennis's brain.

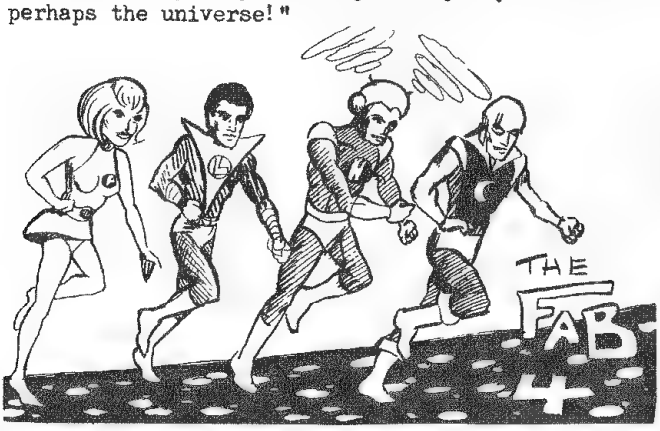
The facts slowly sink in. Somehow, in the midst of the atomic overload, the minds of the four kids had somehow been transferred to the "computer banks" of the super-hero robots. Following a little experimentation, the teenagers came to realize that, by intense concentration, they could move their "mental control" back and forth from their own bodies to the bodies of the androids. Whenever they placed their brains within the super-hero figures, their own bodies would collapse as if in a faint.

But--in the midst of the holocaust, the evil Dr. Luuki's wild scheme had succeeded--partially. Enndo-Man had been given life, but was on a destructive rampage that could not be checked even by his evil creator. As the robot smashed into the Dell Hall of Heroes, Danny Boyd took control of El and attempted to halt the monster. His friends followed suit, and the Fab 4 burst into combat for the very first time. Then each android scooped up his or her human body, moving them to safety elsewhere.

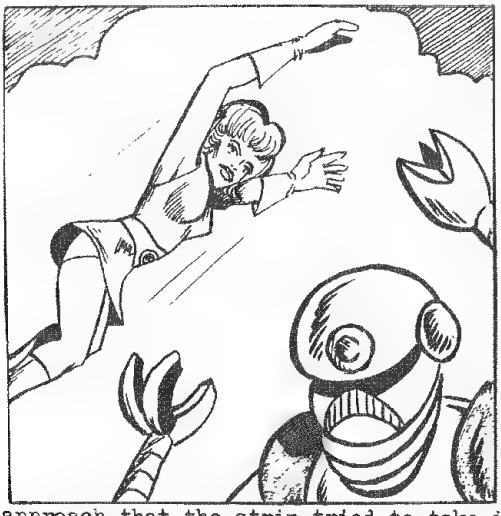
Just in time, for Enndo-Man struck again. Polymer Polly, with the ability to fly and the gift of super-speed, reached the robot menace first, and defeated him singlehandedly, by darting about him as he perched on the roof of a building, causing him to lose his balance and fall to the street below. As he crashed into the pavement, Polly sighed, "Poor thing! It wasn't his fault he was programmed for evil!"

From there, the four heroes discovered an old, boarded-up opera house, which they determined to use as their hiding place. The kids took control of their own forms once more, leaving the androids hidden until next they are needed. But as the teeneagers returned to their homes, Dr. Luuki found his robot, crushed and mangled in the street. He determined to repair it once more. Breaking into another atomic power plant, the scientist again bathed his robot in atomic rays. Power-filled once more, Enndo-Man again turned against his creator, destroying everything in sight.

As radio reports went out, the kids dashed back to their hideout, resuming their crime-fighting forms. But the Fab 4 was not able to subdue Enndo-Man a second time; rather, he kayoed the three male members and then turned his attention to Polly: "You look pretty!" he told her. "Enndo-Man will not harm you!" He confessed his love for Polly, but before she could reply, he demanded, "Why do you cast your loyalty with them? I will conquer the world... perhaps the universe!"



Defeated, Polymer agreed to join forces with Enndo, and raced from the scene with him, as Air Force units and police closed in. But, tripping suddenly, Polly pitched forward into a lake. As she screamed that she could not swim, Enndo-Man dove in after her. Once the evil robot was immersed in the water, Polly yelled for her teammates, Crispy in particular. Recovered by this time, Crispy came



running, and, at Polly's direction, used his super-cold powers to freeze the lake solid, trapping Enndo-Man once Polymer Polly had flown from the water to safety.

This origin story was very good in some places and very bad in others. The book must have been written in an enormous hurry, since absolutely no space was given to the Fab 4's origin. We learned only that they were androids with special powers, under the control of the four teens. But who created the robots? And how did they come to be in the Hall of Heroes? Why would their creator(s) give them such marvelous powers and then abandon them? This may have given the Fab 4 a mysterious air, but it simply didn't fit in with the more realistic approach that the strip tried to take in the rest of the tale. And, just as the Fab 4 never questioned their own origin, they never appeared to be curious about who created the monster Enndo. Speaking of whom, Dr. Luuki never reappeared or was captured.

The ease with which the mad doctor broke into 2 separate atomic plants (if indeed, a town the size of Midcity would have even 1 nuclear reactor, much less 2!) was ridiculous. We might be able to excuse the author's lack of concentration on details such as these, if he had used the space he saved for more action-filled pages, but there was suprisingly little action, especially for a story 31 pages long.

The androids El and Polly were apparently intended to be the 'leads,' since they appeared in far more panels than Crispy or Hy. In fact, Hy did nothing in the entire tale, except lose control of his powers at a critical moment. Crispy managed to subdue Enndo-Man twice, but both times it was at the direction of Polymer Polly, while she created a diversion. Speaking of Polly, it was she who was actually responsible for defeating the mad robot everytime the Fab 4 clashed with him. Happily, this was not to be a team comic of the usual variety, where the token girl member spent her time in the background during the action sequences, coming forth only to fall in love a lot, and to cause jealousy among her teammates. True, Polly is in love with El, but she never allows her emotions to interfere with her duties. Except for El, whose powers were left somewhat undefined, Polymer was also the most powerful of the Fab 4. But, unlike your typical strong-arms (like Superman in JUSTICE LEAGUE and Thor in AVENGERS), she never gave out with egotistical statements like like, "The rest of you--stay back! Only I can defeat this menace!" Polly was not only strong, but likable, too.

Issue #2, dated April, '67, featured 3 short adventures. The first was titled "The Clowns" and told of a group of mad circus clowns who staged their shows as a diversion while they looted and robbed. The 14-page tale was largely an El-solo adventure, since Polly and the others entered the tale only on the closing pages. Polly herself performed no super-stunts at all.

The second tale, an eleven pager titled "Nutt's Revenge," pitted the Fab 4 against another mad scientist. Again, El went into action first, getting three pages of solo action before the others joined the fray for a little team-action. Polymer demonstrated her ability to spin a thin, polyfilament wire which was super-strong and could hold even a powerful robot prisoner.

The final tale, "Enslaved," was just a six and ½ pager, which had a couple of escaped criminals finding the androids stored in the old opera house. Strangely, they totally ignored three of the figures, stealing only El, and

rewiring him to control him for their criminal schemes. Once more, El is the only android who sees any action at all. The other three heroes go in search of their teammate -gone-astray, but by even more intense concentration, Dan Boyd is able to invade El's mind and break him free of the crook's control. The only important or notable fact in this tale was the android's decision to store the Fab 4 back in the Hall of Heroes, to prevent any future similar happenings.

SUPER HEROES #3 hit the stands only 30 days later, even though it still carried a "published quarterly" tag. Like #2, it featured 3 stories. The first, "Meet Coal-Man," had the Fab 4 tackling an anthricite coal monster in a mine shaft. Although Polymer was on hand, she did nothing unique.

"The Mad Magician," on the other hand, spotlighted only Polly, as her teammates were held in a hypnotic spell and she was forced to work for an evil magician, Dr. Orb. It didn't last long, however--Polly first freed her teammates and then went after Dr. Orb, subduing him in no time at all.

"Nepto of the Reef" told of an underwater dweller who looted seaside towns with the aid of 3 killer sharks he controlled. The adventure consisted mainly of one large undersea battled between the Fab 4 and Nepto and his sharks. Although things looked hairy for a few pages, the Fab 4 triumphed once more.

#4 featured a novel-length tale, suspiciously titled "The End of the Fab 4!" Again carrying the tag line "published quarterly," the magazine followed issue #3 by one month. The adventure started when a radio bulletin which told of a sac bomber plane, carrying nuclear war-heads, that had disappeared brought the heroes together once more.

In this tale, Polly revealed her somewhat extraordinary strength, by flying her three partners to the scene of the crime aboard a large flat platform (only Polymer could fly). The team was able to locate the missing plane, narrowly preventing a bomb from being dropped. They disposed of the warhead and flew off while grateful military men heaved sighs of relief. Little did any of them realize that the Fab 4 had performed their last heroic act.

The unknown villain, angered at having his plans interrupted, managed to trace the Fab 4 to the opera house, where they were engaged in a work-out. Incidentally, Polly had discovered a brand-new super power with which she was experimenting; the ability to stretch her limbs, à la Plastic Man. The-still hidden villain detonated another bomb there in the opera house; the building came crashing down.

The androids were utterly destroyed. But miraculously, all of their old powers were transferred into the bodies of the four teenagers, making them all super-human.

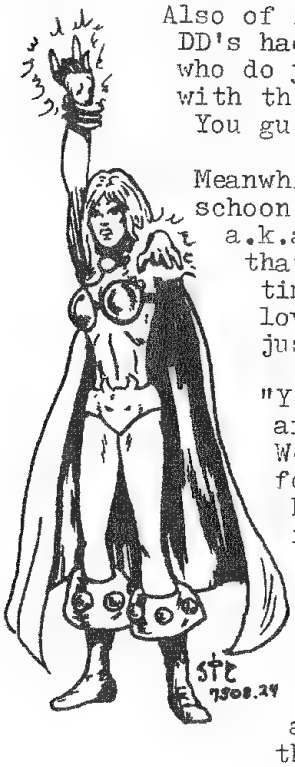
Fashioning themselves new outfits, the new Fab 4 planned to seek our their mysterious "murderer." Where previously there had been no need, the kids now donned masks to conceal their indentities. And, where the android Polymer Polly had had short, red hair, the human Polly now wore a long, brown wig. It was as though the Fab 4 had become Dell's answer to the TEEN TITANS.

The rest of the tale had the teens tracking down the old Fab 4's slayers; an evil couple revealed to be Mr. Mod and Birdie. Birdie, attired in granny-glasses and a green mini-skirt, was the Fab 4's first-and-only villainess. Having failed in their bombing scheme, the duo decided to take control of the city's teenagers and lead them in revolt. Fortunately, Hy's hypersonic powers now came into play, as he adjusted the frequency of his sonic waves and snapped everyone out of the mind-spell of Mr. Mod. But, as Polly attacked Birdie, she made a terrible discovery--she had not received <u>all</u> of the old Polly's super-powers--she was no longer heat resistant! Fortunately, Crispy happened by in time to prevent Birdie from setting fire to Polly. Whether or not she was the only one of the four who didn't receive her android's full-super powers, or if <u>all</u> of them were less powerful was never disclosed, for this tale concluded both the Fab 4's crimebusting careers and the run of the comic called SUPER-HEROES.

"AND NOW, FROM THE SAME PEOPLE WHO BROUGHT YOU HOWARD THE DUCK...."

JUNE, 1973: Jennifer Kale was abducted from a swamp to a world called Sandt along with the swamp beast Man-Thing. There she met Dakimh the Enchanter, an aging mage with questionable intentions. She was later returned to "the real world," only to find herself plagued by uncanny, unexplainable dreams. Her nightly torture continued into December of that year, at which time she was again transported to the otherworld of Dakimh, once more to encounter Man-Thing, now accompanied by Korrek the Barbarian and Howard the Duck. This mis-matched band of misfits went on to save the universe and meet the dog/gods of Therea, but that's not important. Here's the good part: Jennifer Kale decided to stay with Dakimh as his apprentice, and by her next reappearance, she was a consummate witch who talked like a typical teenager. More than that, she was a new heroine in a heroine-starved world. And the man responsible was Steve Gerber, Marvel's resident madman.

Not to imply that Jen was Steve's only addition to the flowering fountain of fighting females; not by a long shot! Almost simultaneously, he was taking up the reigns of Daredevil (co-starring the Black Widow) from Gerry Conway. Gerber could hardly be expected to improve upon Conway's uncharacteristically exquisite handling of the Widow, but how many of you thought such a novice could uphold the same fine personalities/relationships through a constantly changing string of unlikely artists? He did it. Pretty darn well, I thought!



Also of interest: a handfull of those Gerber-scripted DD's had another heroine, Shanna the She-Devil! And who do you think had a hand in helping Carole Seuling with the writing of Shanna's earlier five-issue run? You guessed it, Gerber! And we're not done yet.

Meanwhile, back at the Man-Thing, a spectral pirate schooner was busy spiriting away Dr. Maura Spinner, a.k.a. Maura, Queen of Pirates. When she learned that she and her crew had been cursed three lifetimes ago, she abandoned them for a satyr who loved her (no one ever claimed Gerber made sense, just that he was good)!

"Yeah," you're all saying, "but all those gals are gone. What's Gerber doing for us today?" Well, he's carrying on Barbara Denton's quest for herself in the pages of DEFENDERS, and he has followed predecessors Englehart and Wein in making the Valkyrie the dominant figure in that group, whether you're a heroine addict or not. Bob Rodi did an all-inclusive evaluation of Val last issue, so I won't go into any more repetitious detail.

Now, go back to the top of the page and look at the date. Cypher it up. Gerber's done all that in less than three years! I can hardly

wait for [illegible] and his second three years!

All things considered, even if the plan for a female Guardian of the Galaxy is just rumor, I think it's a pretty safe bet that Gerber, no diamond, is a super-girl's best friend.

Just last month, I was at a convention (Rivercon) which boasted Bruce Jones and Dave Cockrum as guests. Bruce, listed in MARVEL FEATURE #1 as the future author of Red Sorja's adventures, addressed the group for close to an hour without even mentioning Red, or even Marvel (However, he was very vocal on DC, EC, and Warren)! Either he's given up the job, or he's still gonna do it, but without much enthusiasm.

Cockrum was just the reverse, thank Mitra. His time on the podium was short, but later that eve he was doing some sketches at the Charlton table (run by Bob Layton) and mouthing off on any number of subjects. I asked for a Storm sketch, and my cousin the neo asked "Who's Storm?" This launched Dave off on a lengthy dialogue concerning his ideas behind Storm:

> ". . . .Well, what I had in mind was to make her the most powerful woman in comics, and the most beautiful woman in comics, and I think in that I've succeeded. . . . .If I can find someone who looks like her, the two tickets to Tierra del Fuego are right here in my pocket.

You tell me, do you think we'll be seeing Storm in X-MEN very frequently? You know it!

I got a lot of favorable comments on my collaborations with Frank Travellin and Tom O'Reilly, so I'm anxious to hear what you all think of the Ted/Mercy team displayed below. I like it!

Remember, if you want a list of high bidders in our art auctions, here's the place to get 'em:

Ted Delorme, c/o
Grand Order Of Nothing (G.O.O.N.)
977 Mt. Vernon Dr.
Charleston, SC
29412

Send a SASE after the deadline on the bidding form, and I'll have it off to you as soon as possible.

Thank you and good ~~grief~~ afternoon.

TED DELORME

STARDATE 7508.30

"THE AVENG

GERS"

OPERATION: DELUGE by BOB RODI

THE NEW HEROINES

This third Operation: Deluge column will concern heroines just arriving on the scene. After all, if we badger companies to give us new heroines, the least we can do is to say "Thank you" when the deed is done, right?

PRETTY PYRA (right) is the DC counterpart of Volcana Ash. Both appear in day-after-doomsday type books (Volcana in Killraven, Pyra in Kamandi) and they both have fire-like powers. But the similarites end there. I personally find Pyra more lovable. She's an energy being who, with the help of Dr. Canus, took human form...for reasons as yet unknown. Pyra is pretty well a part of the Kamandi book now, but that doesn't mean she can't be dropped at some later time (especially after the Kirby inventory runs out).

So, be sure and LoC Kamandi and convince Gerry Conway to keep this very singular female around.

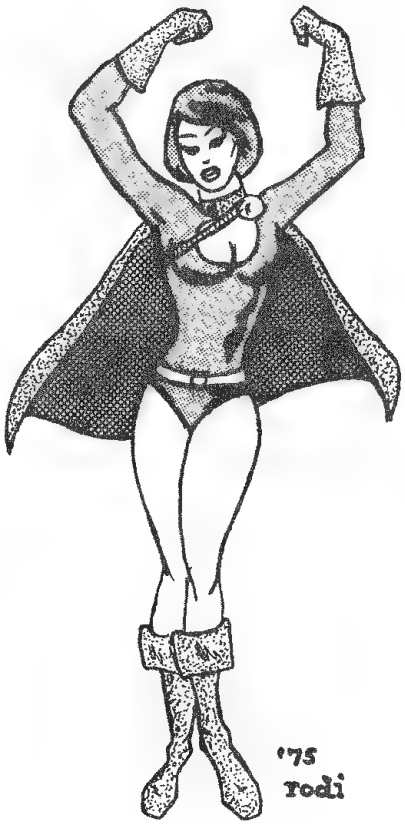
"The Shazam/Isis Hour" debuts on TV this month. I haven't seen it yet, but this much I know... ISIS (left) will be the tube's only bona-fide SUPER-heroine. A review will definitely appear in THA.

In the meantime, Isis is a DC property, and The Comic Reader mentions the possibility of a First Issue Special all her own. I urge you to support his, with your letters (of course). It shouldn't be too hard to get DC to put Isis on the printed page... where television is concerned, it seems that the economy-minded executives are less hesitant to try new things (which reminds me... Wonder Woman appears in this month's Limited Collector's Edition starring the Super Friends).

The Tarzan Family, which debuted last month, has an all-new heroine back-up. Not Rima, which I suggested in a earlier column, but a Burroughs-based strip featuring THE AMAZON OF BARSOOM (left). Bob Kanigher ("the Maker and Breaker of Heroines", as Scott Gibson calls him) did the first five-page script, which was, at best, lacklustre. The art, however, was beautiful. Noly Zamora captured the bizarre, tranquil beauty of Barsoom (Mars), as well as the exquisite beauty of Thorjah (the Amazon) herself. Please LoC TF and support Thorjah, because I'm not sure whether AMAZON OF BARSOOM is to be in every issue or not...and it should be, most emphatically. Your letter could be the deciding factor.

At any rate, with AMAZON OF BARSOOM in Tarzan Family, and Red Sonja in Marvel Feature, it looks as though fantasy heroines are coming into their own.

POWER GIRL (right) is the latest in a long line of "token" female members of hero groups (along with such luminaries as the Black Widow, Valkyrie, Storm, Tina, etc.), but Power Girl may turn out to be a bit more. As the Earth-II counterpart of Supergirl ("More or less" says Amazing World), she may well be the most powerful member of the Super-Squad (a new Justice Society incarnation appearing this month in a revived All-Star Comics.) Power Girl, being the only new character, ought to be spotlighted, with her origin and history taking up some space. Interesting to note that she'll be appearing with the Squad on a bi-monthly basis, while Supergirl herself remains in her twice-a-year spot in Superman Family. To steal a quote from the Weisinger era: "How ironic!"



Since nobody wrote and requested a heroine for this column, I can only assume I've got excellent taste and perfect discretion. Nevertheless, write to me at P.O. Box 223, 515 South Fifth Street, Columbia, MO 65201.

Now.....WRITE!!!

ARTIST'S FORUM

DRAWING COMICS IN PANELS

The major purpose in comic drawings is to tell a story, so the drawings must clearly portray the action taking place. The drawings must also have a smooth flow from one panel to the next. Always keep in mind where the action is taking place and avoid inconsistancies in the story. The movement of figures in one panel can be used to draw the readers attention into the next, such as the example at the bottom of this page. This makes the story much easier to read. Hogarth uses this type of movement from panel to panel quite well! The reader's attention should first fall on the central figure, and then move on to the secondary elements of the picture. In the second panel below (if this drawing works as I planned it) you should first be drawn to Thorn, the central figure, then move on to the phone which she is about to use. The toning-down of the phone also creates a feeling of depth thru planes (foreground and background, etc.) and keeps it from being over obvious in the picture. The central figure can also be made to stand out stronger by the use of solid black areas which will give a strong contrast. See the drawings below and see what you think. Look thru your collection of comics and see how several artists use these techniques in their story telling. There's so much in comics that have been there all along, that I don't notice until it's been spelled out to me. Hopefully, this information will be as helpful to you as it has been to me.

NEXT ISSUE

I am going to suggest a topic I hope will prompt some responses from you artists to be included in the next Artist's Forum column. The topic: SWIPING! How do you feel about using other artist's drawings as a basis for your own? For it? Against it? How should an artist go about incorporating other's work with their own? I've got some ideas of my own on the subject, let's hear yours!

Write to: Artist's Forum c/o
Tom Luth
2543 Sunnyside Ridge Rd.
Palos Verdes Pen., Calif.
90274

Special thanx to Mike Royer for his help in supplying suggestions fot this issues column.

Marginal Mutterings

by
Dwayne Best

Starting with this installment of MM I'll be changing the format a little from what it has come to be. I really never planned to make it mainly a news/current events column, and now that Mercy and Bob are doing somewhat similar columns (Heroine Hotline and Operation:Deluge, respectively) there's really no need for a third. And so, with that intention in mind, here goes the first new (and hopefully improved) Marginal Mutterings.

*****

So now that I don't have to write about current events, I can indulge in anything I please (concerning heroines, of course). Scott Taylor sent me the nice Wonder Girl logo that's at the top of this page (yes, we know it's similar to the one atop WONDER WOMAN's lettercol, but it's still a good concept) and that has inspired me to write about the Wonder Woman Family. As most of you know, the Wonder Woman Family existed from about WONDER WOMAN #107, when Wonder Girl was added to the cast of continuing characters (Wonder Woman, Queen Hippolyta, and Steve Trevor). Wonder Girl was apparently a very popular character, for after two stories in #107 and #109, she had solo adventures in #111-120. When a comic editor realizes that he has a saleable character, he usually sees what he can do to increase that character's saleability. Robert Kanigher is no exception, and so in WW #121, the first story appeared which starred all three Wonder Women. In #122, Wonder Tot was added to the cast, and then in #124, the writer started calling Hippolyta Wonder Queen. Now, when Wonder Girl first appeared, her adventures were very definitely those of Wonder Woman as a young girl, and Wonder Tot was established as Wonder Woman as a child. Technically speaking there was no way for the three of them to be appearing in the same story, and this problem was dealt with rather awkwardly. There were several different details, but basically there were two different ways to explain these "Impossible" adventures. In the first version, Wonder Woman would be menaced by a foe who would cause her to become younger, and she would progress backwards always stopping for a while at the Wonder Girl stage, then for a while at the Wonder Tot stage. Another no less silly method was to have Queen Hippolyta splice together reels of movie film showing her daughter at the stages of Tot, Girl, and Woman, meaning that in actuality she was merely making up the story. Eventually all thought of explanation was given up and the three characters just appeared together any time at all. Now, the odd part about all this is that I still enjoy those stories, because I'm generally the sort of person who despises the inconsistencies of, say, the Super-Sons stories. But I've been able to overlook those of the Wonder Woman Family (probably because I have such a liking for Wonder Tot that I don't care if she's likely or not). Apparently DC was getting many complaints about the absurdity of the stories in WONDER WOMAN during the early sixties from comic fandom. Certainly someone got carried away with the introductions of Mer-Boy, Bird-Boy (and all their various incarnations), Mister Genie, the Glob, Mr. Monster, and the deadly Multiple Man (who fought the WW Family in #s 124,129,135,and 138). Most of these characters <u>were</u> quite ridiculous, and so, yielding to criticism (and likely unfavorable sales reports) the extras in the WW Family were "murdered" by Kanigher in one of the worst comic stories ever. Read it (WW 158) .

Dear Al,

THA #6 was the best yet; not to mention the poster set, beautifully done. In [poster] #1A, however, the match-up really wasn't fair: Valkyrie can't fight any female foe. Other than that, no complaints.

Debbie Dakin
East Lansing, Mich.

Thanks for your continued support, Debbie. An unfair match-up? Maybe that's what we had in mind. Suspense, you know. -A.T.

Al,

The club is great. I love the posters. THE HEROINE ADDICT #6 was A-okay. I plan to order the other 5 issues. THE ADVENTURESS #1 was super. I really enjoyed Shang Chick. Illesome and Shamrock and Pixie were good too. Please have more artwork done by Carol Strickland, Chris Padovano, and Mercy Van Vlack.

Chuck Alligood
Southern Pines, N.C.

Chuck, I'm happy to be able to publish a part of your fine letter. We are always glad when such younger THA readers as you take the time to write and tell us that you've enjoyed our publications. As you probably understand, we are not aiming our zines primarily toward young fans, but that doesn't mean we aren't very happy to have you among our subscribers. And as for our lettercol, no way should it be the exclusive property of the adult fans who make up the majority of our CHFC membership. -A.T.

Dear Al,

The set of Fabulous Fems [posters] was a welcome surprise in the envelope containing THA #6. Without overstating the obvious, your staff is comprised of the best artists I have encountered in that vast area we know as fandom.

Stephen Borer
Saint Paul, Minn.

Mr. Borer, you've gone out on quite a limb there. But I agree that our AHPA artists...who are blushing all across the country right now...are certainly among the best in their field. -A.T.

Dear Al,

Your package arrived yesterday, and it was a special delight to read THE ADVENTURESS. With fan fiction zines being so uncommon these days, it's good to see them still around.

It might be considered immodest for an editor to lead off with his own work, let alone give it fully half the issue, not including covers - but in this case it was more than justified. "Shamrock And Pixie" was definitely the best feature in the issue, with good storytelling and memorable characters - especially Pixie, the eleven-year-old tomboy. Shamrock herself, presumably the real heroine, seemed slightly neglected this time, but I presume future issues will rectify this. I do tend to feel that super-villains (or in this case, super-villainesses) are somewhat inappropriate for origin stories (we're already being introduced to *one* costumed character or team; two at once seem to overreach the bounds of imagination), but that's a private preference, and I must admit Lasso Lass worked well.

I'm familiar enough with superhero stories not to mind too much the fact that the villains never thought of removing the heroines' masks, but some explanation might have been in order. (Perhaps they felt the masks were brief enough not to conceal anything; and of course they wouldn't have recognized the Donovan sisters anyway.)

I'd like to see the commercial comics come up with a strip like this - although the Comics Code is rather restrictive at times and might not have accepted some of the elements in the story. But *I* liked the whole thing, anyway.

"Alix And Illesome" *definitely* wouldn't have passed the Code (or would it? CONAN seems to), but was... interesting. Not much more, I'm afraid. I don't really get off on sword and sorcery, but it was a good example of the genre. I'm sure others will be thrilled by this story; it's well-written and really a matter of personal preference.

"The Hands Of Shang-Chick," of course, was more of a parody than anything else - but as the only strip in the issue made for a good change of pace. The first couple of pages were brilliant, but Padovano seemed to run out of ideas. The ending fell flat on its face."

"Skull Goddess" was an interesting concept, with some development of interpersonal relationships - almost too much, what with this Countess Cranium tearing right into the middle of things. It's hard to pass judgment on this without the rest of it, so I'll wait for the conclusion; but the people seemed rather wooden, not as human as in "Shamrock And Pixie," so I can't give it more than second place now.

I did miss some of the other promised features (such as Bob Rodi's "Stella"), but I appreciate the limited space, and I certainly think the four stories were better with room to develop.

Rich Morrissey
Framingham, Mass.
Editor: BATMANIA

Immodesty had (I hope) nothing to do with it, Rich. "Crime Wave" being by far the longest and most "complete" of the four stories, don't you really think it would have seemed strange if it hadn't *been placed in the lead spot? In future issues, my own yarns may well appear in back pages.*

So you presume that Shamrock is the "real heroine"? Humm. I'm not so sure. Possibly, as we get to know these characters better, that will always remain a debatable point. In the meantime, I agree with you that little Pixie certainly proved her value to the team in this first story.

As for "origin stories," I don't especially like them myself, and so I didn't write one for Shamrock and Pixie. As we follow their adventures, I think we'll learn all that we really want to know about their background beyond what was woven into their first story. But we're more concerned with action than origins, right?

As I'm sure you realize, we just couldn't care less what the Comics Code people might think of "Crime Wave." We wouldn't waste our time seeking their approval. The great majority of the CHFC members from whom we've heard have given their *approval to the contents of TA #1, and that's what matters.*

Yes, a lot of S&S fans among our readers are eagerly awaiting the further adventures of Alix and Illesome, ans we're all waiting to learn more about the fate of Skull Goddess.

If my current planning works out, you will most certainly meet Stella and some other intriguing new heroines in up-coming issues of THE ADVENTURESS, *Rich. -A.T.*

Dear Al,

I am really enjoying your magazine because I am a comics freak and I learn so much about heroines that I never knew before. I wish it were monthly instead of bimonthly.

Susan Lewak
Berkley, Calif.

Will you settle for eight issues a year, including THE ADVENTURESS? -A.T.

Dear Al:

You asked for my views on TA #1, so here goes. The Shamrock and Pixie story was interesting, but I would have rather seen it in comic form. Pixie's ESP was a nice touch, but who is Victor and how does he fit in?

The only thing I could find wrong with Alix and Illesome is that it was too short. Shang Chick is cute. I would not want to see it changed and look forward to her fight (or whatever) with Iron Miss.

Skull Goddess is an interesting concept, but I think she would be improved by super-powers. Because of her appearance and dual-world personality, some sort of supernatural or occult powers would probably be best. [Continued on page 29.]

REVAMPING THE VALKYRIE

By Valeria

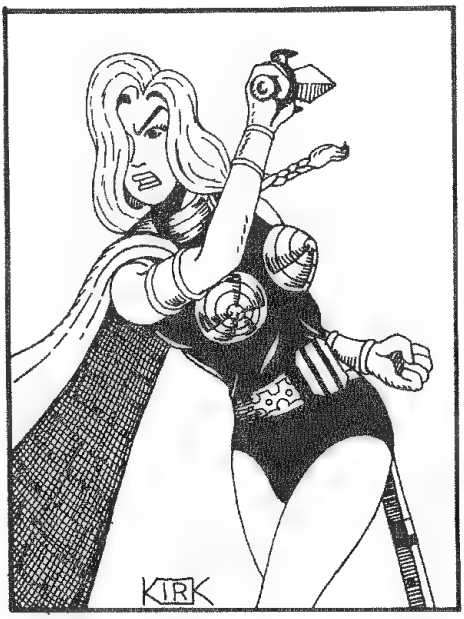
Woman warrior/inhabitor of Barbara Norris' body/creation of the Enchantress --- the Valkyrie.

If you follow THE DEFENDERS at all, you've probably noticed that the Valkyrie is currently receiving excellent coverage. Not only in the 18 pages of story is she being seen more, but increasingly in letters by fans. Most of the comments are suggestions on how to improve the character.

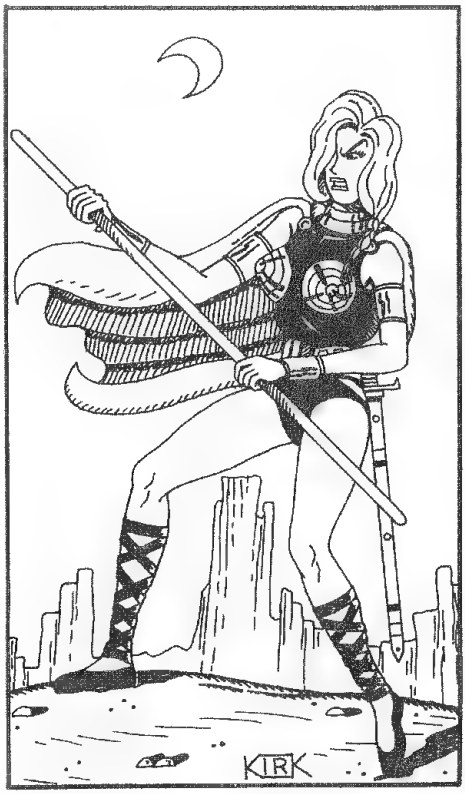
Does she need improvement? Considering that this is the second biggest subject mentioned (who should be a Defender is the first --- with the Valkyrie split here, too --- either permanent residence or a one-way-ticket out) it should seem obvious, she does.

One fan asked if the Valkyrie had a right eye: if you were paying attention you'll notice that the Powers-That-Be didn't answer. Having noticed her right eye present on several rare occasions, we'll just have to conclude that they just felt it wasn't worth answering. But Marvel generally claims that all of their characters have some intelligence. What's so bright about the Valkyrie handicapping herself with one eye covered? In a life-or-death struggle she'd need all the advantages she could get. Or is the Valkyrie blind in her right eye?

Another fan suggested a change in weapons, from a sword to a staff of some sort, claiming that she wasn't connecting with Dragonfang anyway. Marvel commented that they felt Dragonfang was Val's trademark. What good is a trademark if all it symbolizes is bad aim (back to that covered right eye . . .) and/or poor judgement. Besides, Val manages to lose Dragonfang every other issue. How did she have it long enough to become a trademark?



But the biggest argument it seems is concerned with the "cosmic egg-cups"/"leotard-cum-shell casings"/"brass bra" --- call them what you will, fans seem to be making a fuss. The big thing seems to be convincing Marvel to either make it a full breastplate or disposing of them entirely. A full breastplate would be more cumbersome than before, and probably restrict Val's movements, besides being



difficult to draw without looking ridiculous. None at all? Some fans would be sure to scream "What if . . ." If WHAT? Figure out an answer. If the enemy did connect, and it hasn't happened before, they wouldn't show it in a Comics Code Authority approved book. Besides, what about all those other heroines that aren't invulnerable and don't have "protection"?

Another complaint which hasn't seemed to make it to the lettercol is that the Enchantress neglected to inform Val anything about grooming. Her hair is either in two scraggly braids (no way are those going to keep her hair out of her face) or straight and unkempt. Val's choice in civilian clothing is far from satisfactory, besides being traditionally out of style. Apparently Val also doesn't know how to button up her shirt (Supergirl-shirt-slit strikes again --- Colletta is inking again) or, doubtfully the cause, how to sew buttons back on.

I've neglected the complaints on Val's personality and love life because they are already doing something about it. The lifeless character is growing, changing, and I'm having a grand time watching Gerber do it.

LETTERS

(From page 27)

I think there should be one or two characters [in a TA issue] with super-powers. Nothing but costumed accrobats and Kung-Fu experts may get a bit dull after a while.

Alan Hosé
San Fransisco, Calif.

Thanks for your views, Alan. Keep 'em coming! Maybe we'll learn more about Victor in future stories. As for super-powered heroines, you'll be sure to meet some new ones in future issues. (But how do you other readers feel about the super-powers question?) -A.T.

Dear Mr. Tanner,

Enclosed you will find a check for $10. You will notice that this is the first time I have paid my dues in advance. To tell the truth, I was holding out, waiting to see if THE ADVENTURESS #1 would indeed "match my taste." As you can see by the check, it did.

The stories were good. The artwork, while not the best I've seen, was certainly better than [that in] the run-of-the-mill fanzines. I would like to see some [more] strips, but illustrated prose was also most effective and enjoyable.

What was the best feature in TA #1? In my opinion, it was without a doubt "Shamrock And Pixie." The story was fantastic! I loved it! The characters were wonderful, especially the villainess, Lasso Lass. Her special skill has lots of interesting possibilities. Your intricate eye for certain details is one of the [Continued on page 32]

the mermaid of d.c.

by james patrick korkis

Time: 1968

Place: 84 ft. beneath the sea, off a tiny island in the South Pacific

Action: Sophisticated underwater detection equipment has located the hulk of the U.S.S. Arabesque, a Navy ship sunk near the end of World War II. U.D.T. divers Chief Petty Officer Chris Landau and Seaman 1st Class Ben Harkey have been assigned the task of reaching a vault deep in the old hull to recover 12 small packets of documents...documents that are still important 23 years after the sinking. The mission is a milk run until something causes them to glance back...and there watching them through the murky shadows is "The Fantasy at 14 Fathoms!"

Dropping their cutting torches, Landau and Harkey give pursuit, checking the passageways and compartments until they discover that the captain's quarters have been mysteriously transformed. Sensing another's presence behind him, Landau instinctively turns and takes a picture with his camera and just as suddenly the phantom disappears. Returning to their ship, Landau and Harkey have their story confirmed as the picture reveals the truth. Four divers descend into the depths and in the shadows they spot a furtive movement. It takes the strength and agility of all four divers to capture ... Dolphin.

SHOWCASE #79, under the editorship of Dick Giordano, presented an eighteen-page story introducing Dolphin, a character created, written and illustrated by J. Scott Pike, best known for his work in DC's romance magazines. Dolphin was a well-endowed and attractive young lady whose long, white hair revealed traces of the blue sea from which she had come. She wore cut-off jeans and a blue work shirt with the sleeves torn off. The ship's doctor explained that "when I examined her I found gill-like slits on the sides of her neck and there is a slight webbing between her toes and fingers ... I BELIEVE SHE MAY BE PART FISH! ... But she also has HUMAN lungs that seem to function normally out of water... for a SHORT period of time... then they lose their efficiency and she must get back into the sea to breathe!"

The U.S.S. Arabesque is hanging dangerously close to the edge of a deep chasm. A typhoon threatens to slide the ship over where it could never be reached again. To make matters worse, it is discovered that the vault containing the necessary documents is designed like a magnetic mine so that a large explosive charge will be detonated by anything metallic coming near it ... like a diver's equipment.

Chris Landau, who has developed a mutual attraction with Dolphin, suggests training and using her to obtain the documents, especially since she has demonstrated that she is highly intelligent. The next few hours are spent training her for the task , and after the training, she is accompanied by several divers to the Arabesque. The sea storm increases in intensity and, inside the Arabesque, Dolphin is swept over the edge. A deeply upset Landau returns to the ship, and moments later, Dolphin appears with the

twelve watertight packets.

Just before Chris kisses Dolphin, a thoughtless crew member remarks that it "looks like Chris has himself a fish!" Disturbed by this statement, Dolphin painfully says "Chris...man...Dolphin...only...fish...Goodbye...Chris." Breaking away from Chris she runs to the railing.

"For a brief moment, she clings to the railing and looks back tenderly at Chris...Then she disappears into the slashing sea...into HER world... leaving a world that she knew so briefly...a world that can never REALLY be hers..."

Men have always been fascinated by the sea. Its power and unearthly beauty have been unmatched for centuries. The mysteries of this silent world are as baffling as the secret of the stars.

Like the stars, the sea has spawned many comic heroes to capture the imagination. The Sub-Mariner reflects the power of the sea. This avenging son who is half-human holds sway over the subjects of the sea and his displeasure is earth-shaking. Aquaman, another half-breed, is also a monarch of the sea and his telepathic commands cause the mightiest sea creatures to bow to his bidding.

Dolphin was different. Whereas the other sea heroes stressed the power of the sea, Dolphin was the living embodiment of its mystery. The reader does not even see Dolphin until a third of the story is over, which builds the anticipation of her entrance. Dolphin's origin is not even hinted and although her learning ability is considered fantastic, it is certainly curious the ease with which she masters a basic English vocabulary.

In many ways she is like a child without any of its cruelty. Her relationship with Chris Landau is always one of openness without the foolish games that often cause pain. She demonstrates her love by completing his hazardous mission of retrieving the packets.

The reader's fascination for Dolphin is increased by the fact that we never see the story from her point of view. The reactions of others, especially Chris Landau, help shape our concepts of this sea nymph. This device keeps Dolphin shrouded in mystery. It is never explained how she escaped the tomb of the Arabesque. The explanation is left to the reader's imagination.

J. Scott Pike's attention to detail makes this fable outstanding. By his factual approach to the text, he creates an aura of reality that allows the reader a "willing suspension of disbelief." The story is kept within the realms of possibility if the reader can accept the existance of Dolphin.

Pike's artwork allows an extraordinary variety of facial expressions giving even the unnamed secondary characters a personality.. Unfortunately the space limitation of the story forces Pike to cram a long expanse of time into one panel with an appropriate caption. Pike's background in "love comics" seems to be an advantage in the story because he focuses on the

relationship of two people rather than one monumental event.

As mysteriously as she appeared, Dolphin disappeared, perhaps to rejoin the secrets of the sea.

LETTERS

(From page 29)

things that added enjoyment to the tale. The artwork for the story was magnificent. The story was illustrated in just the right places.

TA #1, especially Shamrock and Pixie, did indeed "match my taste." In fact, it gave me a tremendous appetite for more. I can't wait to see TA #2. If it's only half as good as #1, I will be very well pleased with it. Hopefully we will see more of Shamrock and Pixie as they find themselves in the clutches of Lasso Lass.

Please let us know if and when any [original] artwork from TA #1 goes up for bids.

R.J. Morris
Rossville, Georgia

Sure you'll see more of your faforite characters, R.J.! They'll be semi-regulars in TA. I'm happy to know you're among their fans. Yes, some of the original artwork for TA will be sold by auction. -A.T.

Al,

Shamrock & Pixie; I looked at the title a dozen times to make sure I wasn't reading a 1940's issue of BATMAN. I couldn't believe you'd write something as repititious, boring, and empty. All the characters were stereotyped. I repeat, no sane person in Texas would even want to talk in the accent Lasso Lass has.

I can't tell whether Alix And Illesome was a sword and sorcery epic or s-f, but it was one of the better strips. Mistress Of Kung-Fu was so damned hilarious! Skull Goddess? The strip was all right, but couldn't you name the character something else, Jeff?

Gary Warren
Lubbock, Texas

Gary, Lasso Lass's accent represents what is known as satire, a form of humor which most southerners seem to understand and like very much.

The name Skull Goddess lies at the very heart of Jeff's character concept if you think about it. -A.T.

WANTED: A Bit of Your Time. I'm doing a paper on Mantis

I need to know if you heroine fans liked or hated her. Send that & (optional) reasons why & I will send you 10¢ (to cover postage)&a free list of comics&paperbacks & a thank-you note. Send it to: Terry Amos 1932 Summers Lane Klamath Falls, Ore. 97601

Dear Al,

I enjoyed THE ADVENTURESS immensely. You have a great variety in only four stories: super-heroines, natural, supernatural, fantastic and funny. I liked your Shamrock and Pixie. There have been brother teams and brother-and-sister teams, but a team of sisters is original, and much more logical than the usual sort of situation. What would be more natural than a lady crime-fighter's little sister insisting on getting into the act? Certainly not all those wards, adopted relations, and previously-unheard-of cousins who are the average "kid sidekicks."

I look forward to getting THE HEROINE ADDICT, which I'm sure will be equally enjoyable.

Kathleen Glancy
Edinburgh, Scotland

If they're all as sweet as you Kathleen, I hope we hear from a million fans in far-off Scotland! -A.T.

HI, HUMANS! I'M TED DELORME, AND WELCOME TO MY AD. I'VE DECIDED TO PEDDLE SOME OF MY ART TO ANYONE WHO WANTS IT! I'LL DO PORTRAITS IN PENCIL ON GOOD 11"x14" POSTER BOARD FOR $3.50, AND FOR $5.00 I'LL ADD COLOR TO IT. IMAGINE THAT MARY MARVEL BELOW ENLARGED TO 11x14, WITH A LIGHTNING YELLOW GLARE HIGHLIGHTING HER BRIGHT RED COSTUME. INCREDIBLE! AND YOU'LL BE SURPRISED BY THE DIFFERENCE BETWEEN THE ORIGINAL PENCILS AND THE INKED STUFF YOU'RE USED TO! SO IF YOU'RE INTERESTED IN COLLECTING ART, OR JUST WANT A ONE-OF-A-KIND POSTER OF YOUR FAVORITE HERO, HEROINE, VILLAIN, MONSTER, WHATEVER, HERE'S YOUR CHANCE! AND IF YOU HAVE ANY COMICS YOU DON'T WANT, I MIGHT CONSIDER THEM AS PART OF YOUR PAYMENT. LET ME KNOW WHAT YOU HAVE.

TED DELORME
977 Mt. Vernon Dr.
Charleston, S.C. 29412

THURSDAY, AUGUST 17, 1972

A new Marvel comic magazine appeared at the newsstand today, THE CAT. Marvel seems to be becoming more heroine-conscious, what with advertisements for their new SHANNA THE SHE-DEVIL and NIGHT NURSE, as well as THE CAT.

THE CAT #1 was dated November, 1972, and featured a twenty-two-page origin story. It seems as if The Cat was actually Greer Grant Nelson, a lovely young Chicago widow who participated in a revolutionary experiment with her college physics instructor, Dr. Joanne Tumolo. The experiment heightened Greer's physical strength and mentality and gave her the agility abd grace of a cat. In The Cat's first outing, she was threatened by Mal Donalbain, an unscrupulous scientist-millionnaire with a phobia about being touched. When Dr. Tumolo stumbled upon Donalbain's shady activities, she was attacked and believed dead. The Cat's origin and initial plot were a bit hackneyed, but Greer's merit as a valuable heroine shone through. I'm anxious to see more of her.

THURSDAY, OCTOBER 26, 1972

THE CAT #2 (January, 1973) came out today, and pitted Greer Nelson against Daredevil's foe, The Owl, in a tale cleverly titled, "The Owl and the Pussycat!!" It was a gadget-filled, action-packed story lacking the usual Marvel depth, but a good vehicle for The Cat's swinging-and-climbing abilities. Dr. Tumolo turned up alive in the hospital, and a new character was introduced: Ben Richards, Dr. Tumolo's lawyer. Joanne, who had not recovered from Donal-

bain's attack on her in #1, was abducted by The Owl for the purpose of draining the scientific knowledge from her brain and placing it in his bizarre bank of intellect. He succeeded in the endeavor, and in eluding The Cat and the Chicago constabulary.

THURSDAY, JANUARY 11, 1973

I bought THE CAT #3 (April, 1973) today, and was treated to an entertaining tale involving Greer Nelson with Kraken, the Sub-Mariner's enemy from SUB-MARINER #27, and a group of friendly aliens. Also on hand were Dr. Tumolo, whose brain damage was minimal, and Ben Richards. A curious fact is that The Cat fought her way through half of this issue without her mask. Luckily for her, no one she knew was around! (Prince Namor appeared in one panel.)

Why is it that writer Linda Fite and/or editor Roy Thomas have not fabricated any original costumed villains or villainesses for Greer? Opponents are a large factor in the success or failure of a hero or heroine.

THURSDAY, JANUARY 25, 1973

A pleasant surprise today! MARVEL TEAM-UP #8 (April, 1973) teamed The Cat with Spider-Man, and introduced an original villainess for Greer! After a brief battle between the web-slinger and his female counterpart, The Cat enlisted his aid in her fight with Katrina Luisia Van Horn, a former Olympic skier who, after an injury on the slope, became a liberated, costumed assassin who called herself The Man-Killer. As it turned out, the people who gave Man-Killer her exo-skeleton were the crooked officials of A.I.M. (Advanced Idea Mechanics). Interestingly enough, this story (which mostly was dominated by The Cat, rather than Spider-Man) ended with a mental battle, instead of the usual physical fracas.

THURSDAY, MARCH 8, 1973

"Stampede!" was the name of the brief, fifteen-page story in THE CAT #4 (June, 1973). Greer borrowed another villain this issue: her adversary was Bull Taurus, alias Man-Bull, who previously appeared in DAREDEVIL #78, 79, 95, & 96. (The Man Without Fear and The Black Widow were seen in one panel of THE CAT #4.) Another supporting character emerged in this issue and on the cover: Sally, Greer's high school chum. As a matter of fact, Bull Taurus' unsuccessful pass at Greer and Sally set off the non-stop action in this "shorthorned" story. The remaining five pages were filled by a reprinted Marvel Girl featurette from X-MEN #57 scripted by Linda Fite, THE CAT's writer.

THURSDAY, APRIL 25, 1974

It's been over a year since The Cat last appeared. Needless to say, THE CAT magazine was cancelled after the fourth issue. It wasn't until today, however, that I learned that The Cat was dead, too, in a way, but had been reincarnated into a totally different person.

Marvel's 35¢ and 50¢ Giant-Size magazines were beginning to come out, and today I bought the first issue of the Werewolf's oversized magazine, GIANT-SIZE CREATURES, and read the debut (or re-debut) of a female character. Tigra was a sleek female werewolf, but she was also Greer Grant Nelson! Tigra was a worthy combatant of Jack Russell in his lupine form and of the hordes of Hydra, but she was The Cat no longer!

Tigra's origin was related in seven pages of flashbacks, one of which featured The Cat in never-before-seen action. Joanne Tumolo, a member of a secret race of cat-people possessing a weapon called The Final Secret, was abducted by Hydra, who wanted The Final Secret. When Greer Nelson, as The Cat, tried to defend her, a Hydra agent shot her with an alpha radiation gun. Greer, slowly dying of alpha radiation, was taken by Joanne to the hidden lair of the Cat-People, and, as the only means of saving her life, was transformed by them into a cat-woman! Credit Tony "The Tiger" Isabella for this drastic change in Greer Nelson's life.

THURSDAY, NOVEMBER 21, 1974

The second appearance of Tigra was in a fifteen-page black-and-white story plotted by Tony Isabella in the 75¢ MONSTERS UNLEASHED #10 (February, 1975). Artist Tony DeZuniga presented a sensuous, sultry-sexy Tigra in "The Serenity Stealers." In this offbeat story, Tigra was lured into the Chicago sewer system and battled a macabre pair of symbiotic organisms—the beautiful Surisha, Mistress of the Dark Circle; and Aeskla, a huge, carnivorous rat. Ironically, Surisha and Aeskla were featured on the MONSTERS UNLEASHED cover by Jad—but Tigra was absent. Another female-oriented comic story in MONSTERS UNLEASHED #10 was "Beauty's Vengeance," an eight-pager about a pair of mermaids.

THURSDAY, FEBRUARY 20, 1975

A short while ago I learned that Tigra was to have a strip in Marvel's 50¢ GIANT-SIZE CHILLERS. (Coincidentally, I had purchased the first issue (dated February, 1975) simply because it was a first issue.) Today GIANT-SIZE CHILLERS #2 (May, 1975) went on sale, and I bought it. Tigra was not in evidence. Oh, well, I thought, her strip won't begin until the third issue, I'll have to wait three more months. While I was waiting, I read "Treasure Hunt in Death!" in CHILLERS #2, which was scripted by Linda Fite; and a story reprinted from TALES TO ASTONISH #4 called "I Love a Mermaid!" Alethea was her name.

THURSDAY, APRIL 24, 1975

DAREDEVIL #123 (July, 1975) featured Katrina Luisia Van Horn, a.k.a. Man-Killer, in action against Black Widow and Ivan. Since MARVEL TEAM-UP #8, Ms. Van Horn had relocated from A.I.M. to the post of Chief of Assassins for Hydra. Too bad she wasn't included with the hordes of Hydra in GIANT-SIZE CREATURES #1 (now GIANT-SIZE WEREWOLF). Man-Killer could have battled Greer Nelson's new self (Tigra) in that issue!

THURSDAY, MAY 22, 1975

GIANT-SIZE CHILLERS #3 (August, 1975) appeared on the newsstand today, sans Tigra's strip. However, on the last page of the issue, an advertisement pictured a well-illustrated Tigra in a crouching position, and said, "NEXT ISSUE: An All-New, 25-Page Chiller Featuring TIGRA, THE WERE-WOMAN!" Finally! Next issue, I'll see Tigra after a nine-month wait!

THURSDAY, JUNE 12, 1975

GIANT-SIZE CHILLERS was cancelled. However, I read the September Bullpen Page today and it said, "So keep your peepers peeled in the weeks to come for ...CHILLERS (starring TIGRA, the Were-Woman!)..." I can't wait until CHILLERS #1, to see my fourth-favorite heroine.

TUESDAY, JULY 31, 1975

Not again! I bought MARVEL CHILLERS #1 (October, 1975) today--Modred the Mystic instead of Tigra the Were-Woman! A small consolation, although, appeared in the last panel of the sixteen-page Modred tale: a blurb announcing, "Next Issue: TIGRA the Were-Woman! Don't Miss It!"

Let's hope Marvel doesn't.

Jeff Thompson
6807 Pennywell Drive
Nashville, Tennessee
37205

CLUB NEWS

(From page 9)

to submit bids because you felt so certain you would be out-bid by others, I'd say it time now for you to enter the market! As it stands now, the high bids are generally at reasonable levels so you may be surprised at what you're able to add to your collection without paying more than you personally can afford.

Remember also that our income from the auctions (after the expenses involved) is divided evenly between the general club fund and the individual artists. Thus your willingness to bid is both an important factor in our ability to meet our publishing budget and a real encouragement to our artists, none of whom receive any other pay for their AHPA contributions.

For various practical reasons, we've decided to shelve our CHFC letterzine project. If enough interest developed, we might return to the idea at some later time. In the meantime, the other publishing projects I've mentioned in previous columns are very much alive. We'll announce publishing dates as soon as they are established. (Wait till you see some of the full-page illos I've already received for inclusion in our first art portfolio!)

SCOTT TAYLOR'S

HEROINE GALLERY

VANA appeared in POPULAR COMICS in the early '40s when she and her husband Martin, the Marvel Man, visited Earth. She brought advanced weaponry with her from Antaclea, and she was much stronger than humans. Her costume (see below) was green, orange and white.

Note (on page 3) that I've had to raise the price of the Fabulous Fems #1 poster set to 80¢. Those of you who have received those four posters for only 60¢ got quite a bargain. I goofed and completely under-priced the set in terms of printing and mailing costs. I appologize to everyone for having thus caused a deficit in our overall AHPA publishing fund. After all, if we don't make "our thing" work out financially, then *all* of us - writers, artists, and *readers* alike - will lose out in the end as the CHFC goes down the drain of insolvency. (How's *that* for an original metaphor!)

CHFC Comics Awards

BEST TV ADVENTURE HEROINE

WINNER: Emma Peel - *The Avengers*
47 per cent of points

Second: Lt. Uhura - *Star Trek*
19 per cent of points

Third: Batgirl - *Batman*
16 per cent of points

Fourth: Tara King - *The Avengers*
7 per cent of points

Fifth: Christy Love - *Get Christy Love*
6 per cent of points

Sixth: Pepper Anderson - *Police Woman*
5 per cent of points

So Emma Peel, as portrayed by Diana Rigg on *The Avengers*, is the clear-cut favorite of our CHFC members! The series is, of course, still being shown in syndication by stations all across the country, so if you haven't been watching it, maybe you can and should.

Kirk Hastings' two-part article on the Avengers heroines (THA #4-#5) may have had a bearing on their success in our poll. Most of the runners-up have been featured in THA articles and illos also.

Our AHPA writers and artists will continue to cover the TV adventure heroines for you. In fact, Tom O'Reilly's next illustrated THA article will deal with Batgirl as played by the perky Yvonne Craig in the now-syndicated *Batman* series.

We're glad to see that there are new action heroines appearing on the tube this season, and in due course we will up-date the situation by conducting another poll of CHFC members.

Nominations Wanted For FAVORITE COMICS HEROINE

You have until the November 10 deadline to send in your nominations for Favorite Comics Heroine, our biggest CHFC award thus far. Be sure to choose your three favorites among all the adventure heroines who are now appearing at least fairly regularly in new stories in the color comics.

As we've pointed out before, the leading nominees will undoubtedly be given due attention by our writers and artists in future THA issues. We will also notify the comics editors of the results of our final voting.

Judging by the nominations we've already received, the competition is going to be close. Your own favorites may fail to qualify for the final voting unless you give them your support by sending in your nominations! Note the voting rules we state below.

We won't identify the leading nominees now since that might influence the voting pattern during the coming month. We can point out, however, that a total of seventeen heroines have received nominating points so far.

NEW-COSTUME CONTEST

The winner of our CHFC contest for the designing of a new costume for a comics heroine is Michael Price of the U.S. Navy. He'll receive an original illo by Carol Strickland of his winning new costume for Zatanna.

In making your nominations and in casting votes, you may name THREE choices in EACH category, but be sure to indicate clearly which is your first, second, and third choice. These will receive 5 points, 3 points, and one point respectively.

Where final voting is concerned, you may vote only for candidates which have been nominated by the CHFC membership. "Write-in votes" for other (unlisted) candidates will not be counted. Nominations or votes which we receive after the announced DEADLINE date, or which name candidates that are not eligible for the category, or which are not legible and clear in intent will be considered invalid and not counted.

* * * * * * * * * * * CONTEST WINNER! * * * * * * * * * * *

Here's the winning entry in our CHFC new-costume contest. This eye-catching original costume was designed for ZATANNA by Michael Price, a seaman currently assigned to the U.S.S. Hepburn in the Pacific. The illo below was pencilled by Mike himself, and we think you'll like his interpretation of Zatanna as well as his new costume for her!

We've had Carol Strickland ink Mike's original artwork for publication here (a move which he says delights him no end). Mike's prize will be a fantastic original illo of Zatanna herself wearing his costume which Strick has drawn and which we wish we had space to publish in this issue. It's great!